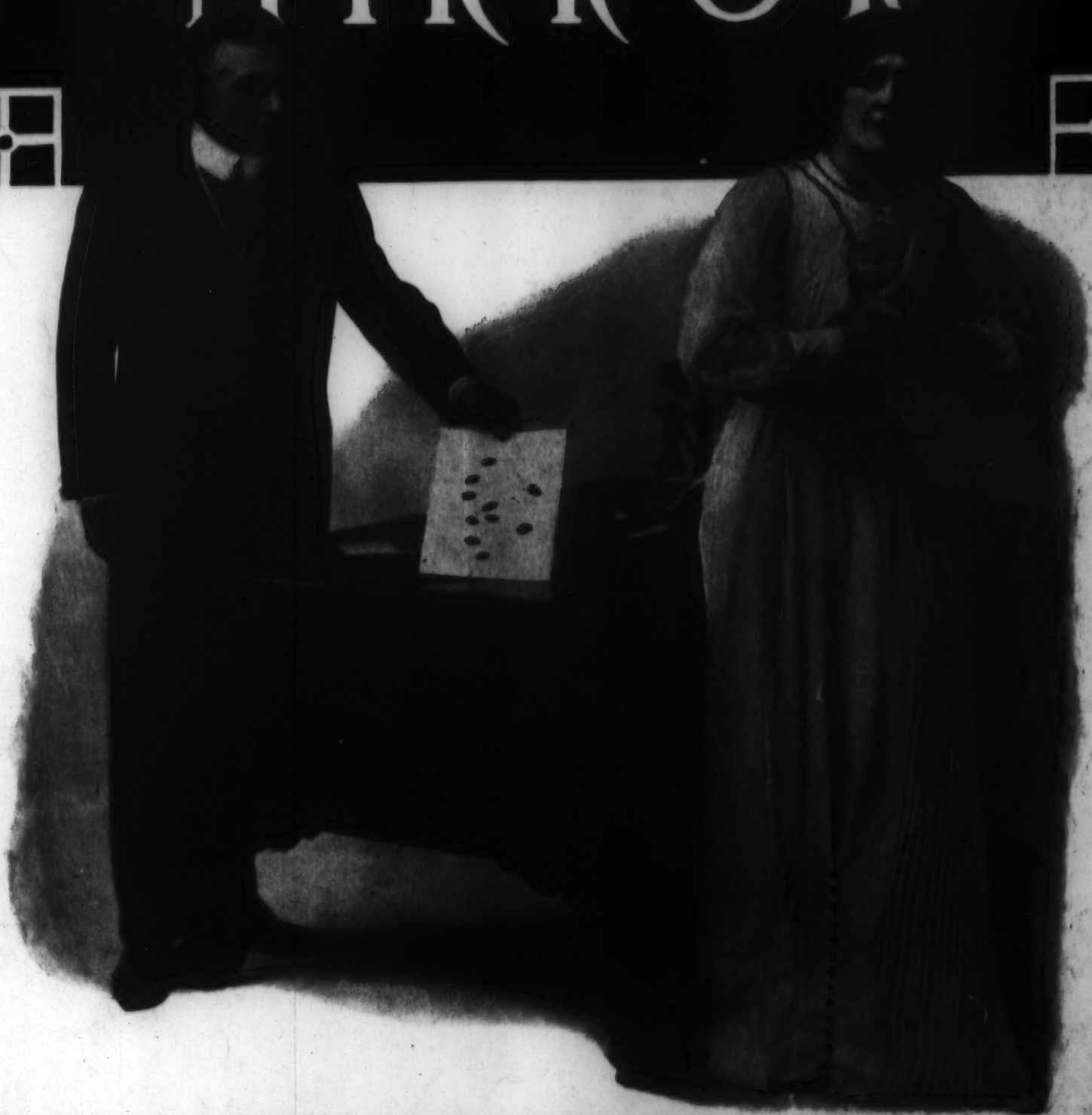


Winthrop Ames's Offer of \$10,000 for a Play

APRIL 2, 1913

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



ROBERT HILLIARD IN "THE ARGYLE CASE"

A New Theater With a New Idea



LOUISE BROWNE
A Prominent Young Leading Woman in Stock



LOLA FISHER, FRANCIS WILSON AND JOHN BLAIR IN "THE SPIRITUALIST" White, N. Y.



MARY PICKFORD AND THE FAIRIES IN "A GOOD LITTLE DEVIL" White, N. Y.



BLANCHE BATES IN "THE WITNESS FOR THE DEFENSE" Barony, N. Y.



VALLI VALLI IN "THE PURPLE ROAD" White, N. Y.



CAST OF UNDERSTUDIES WHO PERFORMED "THE HONEYMOON EXPRESS" AT THE WINTER GARDEN White, N. Y.
FROM THE MIMIC WORLD



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4



VOLUME LXIX

NEW YORK, WEDNESDAY, APRIL 2, 1913

No. 1789

\$10,000 FOR AN ORIGINAL PLAY

AMONG our younger and comparatively unknown writers there is a firm idea that their plays, when sent to managers' offices, are not read. It is, perhaps, primarily to conquer this prejudice of the younger playwright—and the young writer who would like to be a playwright—that Winthrop Ames has offered the sum of ten thousand dollars for the best American play submitted to him *anonymously* before August 15 of this year. He would print in letters of fire on the desk of every writer, "Your plays *are* read, and read carefully and hopefully. Do not hesitate to submit your manuscripts. If you have the idea for a good play, lose no time in putting that idea into play form."

Mr. Ames is a very intelligent, a very earnest and a very quiet man. A strain of practical idealism, coupled with an innate persistency of character, has made him fight steadily for the idea which has found physical embodiment, through him, in the Little Theater. He believes in the things which his theater stands for—finely shaded, delicate acting and plays that can appeal only to an audience of intelligent people. Mr. Ames has no delusions about educating the public, but he is strong in his faith that there is a certain limited public to whom plays of the type of *Rutherford and Son* and *The Pigeon* will appeal. And at his new theater, now being built on Forty-fifth Street, it is Mr. Ames's avowed intention to make the appeal of his plays more instead of less general. It is distinctly stated in the leaflet descriptive of the contest: "No limitations as to the type of play are imposed; but in making the award, those which, in the opinion of the committee, promise to appeal to the general body of playgoers will be preferred to those which appeal to a limited class only." *Merely* literary plays are not wanted. A good farce will be as acceptable—probably more acceptable—than an over-subtle, psychological drama, à la Henry James.

Underlying Mr. Ames's desire to advertise the fact that managers are only too eager and willing to read the manuscripts submitted to them by young hopefuls is an exceedingly simple cause—the woe-ful lack of good material.

"I suppose I am at one with other theatrical managers," said Mr. Ames, with that quiet emphasis characteristic of him, "in feeling acutely the lack of good plays. To one not in the theatrical profession himself, it is astounding. I am sure there must be many good plays somewhere—by somebody—in America. It is the purpose of this competition to get them. Again, there are many people with a play in their system, a vigorous and original idea capable of dramatic expression; but these people think it is not worth while to put their ideas into play form. I hope the prospect of the ten thousand dollars may stimulate them to writing their play. Much of the very best literary work has been done under strong incentive. Remember Dr. Johnson's remark, 'No man but a fool, sir, writes except for money.'"

"What plays do you expect as a result of this offer, and what kind of person do you expect to win the prize?" was asked him.

Winthrop Ames Explains Why He Made the Offer and What Results He Hopes For



WINTHROP AMES.

Aseda, N. Y.

"I expect everything—and nothing," smiled Mr. Ames, in response. "That is, I am anticipating nothing; I am just waiting. I may get three or four very good plays—I doubt if I get more than that. I may not get one notable bit of work. Of course, I *hope* for a number, but I really can't say that I definitely expect this or that."

"In answer to the second part of your question, I can only say that, normally, I expect an experienced playwright to win. That is but natural. A man who knows the technique of the stage and the tricks of his trade has a better chance than a neophyte. But I shall be far from surprised if we discover that the author of the selected play is an unknown writer. One thing is sure: every play stands an equal chance with every other play. The manuscripts will be judged solely on their merits."

A common criticism—and, in fact, about the only criticism—brought to bear on Mr. Ames's offer is that the time limit is too short. Mr. Ames was questioned about this.

"If a man has a clear idea in his head of what he wants to say," Mr. Ames replied vigorously, "he will find four months ample time in which to say it. I am hardly expecting a man to do the necessary preliminary thinking, and also the actual writing, in this length of time, unless he is an especially speedy and prolific author. If he has not already done his preliminary thinking—in other words, if he hasn't his idea already thought out, he had best not attempt to enter this competition. This prize is

intended to stir some good minds to concentration, and close enough attention to finish a play which they may not, up till now, have had the energy to begin."

Mr. Ames has a forceful way of being undogmatic. He said he was sorry he couldn't be dogmatic, for only when one was strongly opinionated did one give an interesting interview.

"The more one knows about the drama," observed Mr. Ames, "the less one can say with assurance. [Which is in itself a very interesting dogma.] I am amazed at the calm way with which speakers on the drama announce their theories as final. One needs only to cite a specific play to make their theories tumble to the dust."

All of which should not be taken to imply that Mr. Ames has no standards and few ideas on things theatrical. He is very far from being lost in a maze of relativity. His standards, if anything, are severe, and his ideas are certainly vigorous and precise. Only he has wisdom and experience enough to hold his ideas and standards flexibly, subject to intelligent modification. He does not make statements with the air of proclaiming an eternal truth. And thereby, quite naturally, they gain an added impressiveness.

"In this country," observed Mr. Ames, "there is almost infinite material for plays. Our complex and quickly changeable life almost cries out for dramatic expression. What our playwrights seem to lack is technique; they have plenty of ideas, but are impatient of long and severe discipline in learning how to express them effectively. Many young men come to me asking for positions as stage director or stage-manager in order 'to learn the tricks of the profession.' How absurd! Is there any greater school for the young playwright than a seat in the audience at a successful play? There is no art so democratic as the drama, no art where the cards of the game are so frankly on the table. Careful study of 'what gets over' is the best course of dramaturgic training I know."

"A very valuable distinction between the theater and the drama is commonly lost sight of by the playgoer," said Mr. Ames, in forceful conclusion. "The theater is not the drama; it is popular amusement, 'a show.' The drama is the representation and interpretation of life *in the theater*. The two things may work in harmony or they may be antagonistic, but one thing is certain, they are eternally and forever disparate."

Seven conditions are to govern the project. Authors must be residents of the United States; plays must be original and fill out the evening, but dramatizations of novels and short stories are eligible; each play must be signed by pseudonym only, the right name and address, enclosed in a sealed envelope; manuscripts must be typewritten and addressed, prepaid, to "Winthrop Ames's Play Contest, 240 West Forty-fourth Street, New York," and be in hand before August 15; no play previously submitted to Mr. Ames, either at the Little or the New Theater, will be considered. The \$10,000 shall be considered advance royalties.

H. E. STRAUB.

A NEW THEATER WITH A NEW IDEA



White, N. Y.
MISS LORIMORE AND MR. ELLIS IN "ANY NIGHT."

FOR the first time in American theatrical history a theater has been dedicated to the production of one-act plays. Paris has long had its Theater Antoine and its Grand Guignol; and London has its conventional "curtain raisers." Now New York—which means America—has its pretty little Princess Theater, a new theater with a new idea.

When all is said and done the Princess Theater is a commercial enterprise. It enters into direct competition with other dramatic entertainments and it can survive only if there is a definite and lasting public demand for this unusual type of dramatic fare. Perhaps it is more significant that the Princess Theater has thus arisen—spontaneously and voluntarily, so to speak, as a feasible money-making scheme. It is not the project of enthusiastic amateurs. For, although the lessees and managers of the new Princess have not undertaken the production of one-act plays without some trepidation and without some sense of "taking a chance," they are far too shrewd and too experienced in things theatrical not to have recognized some sort of a tangible demand for this sort of thing. In other words, the Princess Theater is yet a natural, if deliberate, step forward.

Its manner of originating differs markedly from the way in which the Grand Guignol became a popular amusement in Paris. The Princess Theater dedicates itself seriously and at its start to the production of short plays. The Grand Guignol was at first a kind of cabaret entertainment, which bit by bit developed a vogue. "Thrillers" of a very obvious sort drew the fashionable boulevard crowds to its doors. Quick to see what constituted the peculiar attraction of their entertainment, the management put on more and more of these "thrillers," until finally nothing but "thrillers" made up the evening's programme. Hair-raising little plays, tabloid melodrama, now furnish the entire bill. Our little theater in New York for one-act plays came about in no such fashion; it was deliberate, carefully planned in advance.

Furthermore, in spite of advertisements announcing that the Princess Theater is modeled after the Grand Guignol in Paris, Holbrook Blinn, who is directing the policy of the new theater, states most emphatically that the Princess Theater is not a copy of the Grand Guignol.

"If a one-act play has a 'thrill' in it," Mr. Blinn told the present writer, "so much the better. But its having a 'thrill' is in no sense a necessary condition of its being produced. The criticism brought to bear on one-act plays submitted for production at the Princess is not a question of how much theatrical excitement the play contains, how many shivers it can send up your spine. Our little theater is not a horror house."

The kind of plays Mr. Blinn is looking for are plays "with a peculiar twist to them," something odd and original—in a word, "different." Even in the already brief existence of the theater scores of well-written one-act plays—with success printed all over them—have been consistently refused. It is not merely the good one-act play which you may expect to see at the Princess. You can see almost any number of that kind of thing in vaudeville. The Princess Theater stands for the production of short plays which are, in the strictest sense of the word, unique.

This is not meant to imply, however, that the one-act plays must be "high-

brow." Quite the reverse is desired, in fact. The plays should be comparatively simple in construction, readily understandable, and of wide, general appeal. Mr. Blinn is just a trifle afraid that the new Princess Theater may be thought literary, when it merely aims at furnishing diversified entertainment.

All connected with the new enterprise earnestly hope the Princess Theater will develop definite artistic traditions of its own. Only thus can it stand for something personal and individual, something which can be seen nowhere but in New York, and nowhere but in this particular theater. Strangers and travelers within our gates will visit the theater exactly as they will visit the Bowery, the Aquarium, and Central Park. They will feel that it is one of the special New York attractions that is peculiar to the city. The present players at the theater will form the nucleus of a permanent stock company. Tours will be discouraged, and in all probability will not be attempted.

Mr. Blinn has a healthy dislike of the star system. In the four one-act plays which are now being produced at the Princess Theater he acts three widely contrasted types of man—in Fear, a feverish coward;



White, N. Y.
MISS O'RAHEY IN "THE SWITCHBOARD."

in Fancy Free, a gallant husband with the morals of amusing Mr. Stanley Houghton at his farcical best; in Any Night, a kind-hearted, average "copper" of Manhattan. Mr. Blinn says he is glad for this opportunity to play such different roles. It develops versatility, an almost lost art nowadays in our theater. From the point of view of the actor seriously interested in acting as a fine art, the Princess Theater is a godsend. Mr. Blinn found many



White, N. Y.
MR. ELLIS AND MISS KERSHAW IN "ANY NIGHT."



White, N. Y.
MR. BLINN IN "FEAR."

capable actors eager to enroll on the theater roster, happy at the chance to show that in order to act well they did not have to be confined to the rut of a single type.

One limitation, arising naturally from the brief type of play itself, is set upon the actor. Having little time for subtlety or fine shading, he must make his points quickly and effectively. He cannot cultivate the delicate inflection, the suggestive gesture. (It is the difference between a sketch drawn in ten minutes and a carefully finished portrait. He must, if he wishes to leave anything like a vivid impression with the spectator, draw his histrionic picture with bold, large, sweeping strokes. He must lay the colors on thick. Even in so adroit and ingenious a comedy as Fancy Free I was impressed with the difficulty besetting the artist attempting to act the comedy in a light, high-comedy spirit. In a play lasting barely half an hour high-comedy methods of character portraiture evaporate and leave the play to furnish amusement on the strength of its situations. The inevitable tendency of a short, amusing comedy is to turn into a rapid farce of action. To preserve an artistic balance between theatrical effectiveness and the delicacy of a character comedy requires all the skill and technique at an actor's command. What a part gains in intensity it is very apt to lose in subtlety, or, more simply, what you gain in thickness, you lose in breadth. Acting in short plays is a distinct genre of histrionic art.

Similarly, the writing of one-act plays is almost a distinct genre of playwrighting art. Because a man can write a successful three-act comedy is no sign he can write an effective one-act sketch. The case is paralleled in fiction writing. Very few good short story writers have been great novelists as well; an author is remembered as either one thing or the other. Perhaps the rule is not so strikingly exemplified in play-writing, but it still contains enough of general truth to encourage the writer who has a good dramatic idea, which he feels unsuitable for development through the course of a sustained three or four-act comedy.

Now that there is a definite commercial and artistic outlet for one-act plays, a tremendous amount of hitherto bottled-up dramatic energy ought to be released. The Princess Theater gives an opportunity to thousands of writers. Mr. Blinn smiles cheerfully at the flood of manuscripts awaiting him every morning at the theater.

"I am glad to see the interest taken in the new movement," he said. "It is a hopeful and encouraging sign. There is at last a theater in America where the man with an effective one-act play can have a hearing. Recall how Conan Doyle wrote Waterloo, a gem of a one-act play, and was never able to write a successful drama of the conventional length. I fancy there are many writers like him in this country. Already manuscripts have been submitted to me by authors well known throughout the country."

"One thing more," he remarked in conclusion. "The 'curtain raisers' of London are for the most part employed to seat the pit and the gallery. If an English manager really wants the attention of his audience directed to a one-act play he has the play come the last thing in the evening. London audiences are not averse to starting for home as late as half-past eleven or

"WHEN DREAMS COME TRUE"

An Informal Talk With Miss Cecil Spooner

vaudeville performance at the Palace Theater, don, and being carried away with my surroundings, told my mother I must work there. I knew nobody

EVERYBODY builds air castles. In nine cases out of ten they fall. But in writing of little Cecil Spooner, the charming, clever business

woman, whose reputation in stock circles has won for her a name that she may well be proud of, dependent declareth that the air-castle dreams have all come true. Her life has been strewn with roses. She is happy, and the winsome smile of this twenty-four-year-old leading woman, who has had but eight weeks' rest in a period of three consecutive seasons of hard stock work, bears eloquent testimony to the joy of living.

In her dressing-room at the Metropolitan Theater, which is as dainty as Miss Spooner herself, she greeted me with her irresistible smile. She talks well, and she is quick, intelligent and entertaining.

"I began my career when I was that high," began Miss Spooner, her hand touching the seat of her chair, "and to say that I love my work would be putting it mildly. I idolize it and everything connected with it. I am like a child with a new toy when I am handed a new part every week, for while I have starred on the road and at Daly's in My Lady Peggy Goes to Town, if I were to play the same part for more than a period of two weeks again I would become a wreck.



Hall, N. Y.
CECIL SPOONER.

I simply love to play new characters and create parts. At the Metropolis I have produced monthly a new piece by an ambitious author, as well as several of my own plays, and in these I take the deepest interest.

"I have eliminated the Wednesday matinee so that I may witness the Broadway productions. I always get ideas by watching others, but in stock I give my own portrayal, unless I remember special mannerisms of the creator that appeal to me. I have never been satisfied with my work personally and am always looking for improvement.

"The happiest days of my life were spent with my sister, Edna May, when we toured the principal cities in repertoire; and then, of course, in connection with my mother, we were most successful in stock at Brooklyn, although Edna played all the big parts, as my art lies in the musical field, for I am gifted with a voice, have always enjoyed dancing, and with much practise have developed into a rather graceful dancer. But soon my opportunity came, and when I first started out alone at the head of my own company I was terrified, for such roles as Zaza, Du Barry, L'Aiglon, and Camille were difficult for a soubrette. But I have played them and worked very hard in them. I believe a stock actress should be as serious and conscientious as if she were a Maude Adams. At any rate, I work myself up to all situations, and shed real tears when called upon to do so. This season I have played my first Shakespearean role—Juliet—and I am very anxious to do some more; for while I am a lover of the classics, of opera and books, I feel that the public of Greater New York prefer the style of pieces I am producing, so I please my public, with an occasional classic production to please myself.

"I am a very fortunate young woman," continued Miss Spooner. "I believe I was born under a lucky star. All my dreams have been realized. As a girl wearing my hair in braids I once, while viewing a

connected with the theater, but at last I called on Mrs. James Brown Potter, and my request was granted. I sang at the Palace and was a success.

"For the past year I have dreamed of a theater to call my own, and I am very proud to state that, aside from Maxine Elliott, George Colan, Julian Eltinge, and Weber and Fields, I am the only player to have a theater. I shall do all the latest releases at my new theater, which opens the middle of

Hall, N. Y. April, and am looking forward to playing Madame Sherry and Madame X. I shall also be very well situated this Summer, for my theater is located only an hour's ride from my Summer home, from which I shall motor daily. But I shall not play all Summer. I am very busy preparing for production a new play from my own pen within a few weeks, which in my estimation surpasses all my previous work."

Miss Spooner is a woman with many brilliant ideas for the future. The American public should be glad that she is young, for within the next few years this live-wire manageress will surprise many level heads in the theatrical world.

CHAMBERLAIN BROWN.



BACK OF THE CURTAIN



THE art of holding up a scene and of wringing the last vital drop from a situation has not in my memory been better illustrated than by George Fawcett and Frederick Burton in A Man's Friends. The men are admirably contrasted, as perfectly so, for instance, as ex-Governor Hughes and Big Tim Sullivan. Physically they were born for the types they are portraying in Ernest Poole's strong drama of love and politics.

Tall, lean, built on ascetic lines, and with eyes capable of expressing the depths of pathos, is Frederick Burton, while George Fawcett's rotundity and slow, pervasive smile are the brands of comedy upon him. George Fawcett's career is household knowledge. His London success is a matter of national pride. The question upon many lips was, "Who is Burton?"

"A fine actor," was the answer, which was axiomatic. Certainly wide experience, painfully acquired, maybe, has ripened him for the poignantly natural performance of the District Attorney. That part of New York that strays into vaudeville houses saw him to its interest and entertainment as Stephen Tully in Sky Farm at Proctor's Fifty-eighth Street Theater eight years ago. Quite evident is it that wherever he has been, whatever roles fate has cast him to play, Mr. Burton has not since then ceased growing.

Henry Stanford, who is playing the forgetful nobleman in The Good Little Devil, belongs to the cult of naturalists. Every night after the play he crosses New York Bay and Staten Island to his rural home at Great Kills. As a counter irritant to acting, the forgetful lover in the Rostand drama, he digs mightily every day, fair, threatening or a deluge, in his garden. As he specializes in romantic love on the stage, so he concentrates on tomatoes in his garden. He expects a great crop of the scarlet vegetable, does Henry Irving's former leading man, and if you are his friend he may bring a basketful to town for your delectation.

Harry Corson Clarke has acquired in his world wanderings the art of occult dreaming.

"I thought I was awakened by someone standing at my bedside and jumped out of bed to get my revolver, which instead of being under my pillow as usual, was in the top drawer of the duchess table on the farthest side of my room," was Mr. Clarke's account of the hotel adventure. "I wrestled and struggled with that dream burglar right across the room,

and had just got my hand on the gun when he jammed the drawer shut with his knee, gripping my hand. The last thing I remember was wondering whether I could turn the revolver around and fire it with my thumb so that the bullet would penetrate the wood and hit the leg."

This contribution to dream literature would seem to mean that dreaming of a fight with a burglar is a sign that you will be robbed of two thousand dollars. That is the misfortune which by token of scareheads in staid Sydney newspapers befell the comedian who won't stay at home.



HENRY B. STANFORD IN THE GRAND CANON.

A handsome leading man, too content with his handsomeness for effort, offends his Broadway audience every night by his indifferent acting. Indifferent not merely in being far from good, but because in his love scenes he looks far above the star's head instead of into her eyes. Naturally this does not en-

dear him either personally, or professionally, to the star.

"Whatever he thinks or doesn't think of me," said the young person, who has a brain and uses it, "I am at least of enough importance in the play to justify his looking at me, instead of a fly speck on the drop."

Which recalls the fact that I saw Maude Fealy righteously incensed when a comedian star chewed a remnant of a toothpick during a love scene with her.

Having missed the brilliant dark eyes and alert attentiveness of the former Bessie Tyres, now Mrs. James Metcalfe, from first and second night gatherings in playhouses, we welcome the news that that once favorite comedienne has recovered from her serious illness and returned from Providence, where she has been recuperating, to that scene of her chosen activities and affection, the farm at Bedford Hills, N. Y.

Lawrence Anhalt penned this while fishing for pike and digesting his luncheon during the last of his annual Summer visits to May Irwin and family in the Thousand Islands:

It is not my lady's eyes I sing,
Altho' their blue decies old Athens's sky,
And tenderness and truth within them lie.
It is not at her feet my lyre I string,
Strike notes of passion with a lover's sigh.
I love and kiss my lady's hand and bring
With reverential grace a laurel ring,
That her dear digits I might deify.

Her hands have wrought with such a wondrous skill,
Not song, nor plastic form, nor rhapsody,
But greater joy without its myrrh or rue—
A thing on which Olympic gods would fill,
An art to praise with sweetest melody—
May Irwin fair, I sing to your beef stew!

Be not dismayed, O aspirant to the \$10,000 prize Winthrop Ames offers for the best new play. Adolph Klauber, who is of the committee of judges, will not frown upon that elemental form of wit called the pun.

Meeting on Easter morning we asked each other in the same breath whether the other was enjoying the Easter spirit. Being the female of the species, I was first to answer.

"Of course," said I. "Why should I not, while on my desk sits a gray rabbit holding a new born yellow chicken toward me with a dramatic gesture of his paws."

"Dramatic pause," retorted Judge Klauber.
THE MATINEE GIRL.



THE FIRST NIGHTER

Nance O'Neil in "Ann Boyd"—Excellent Revival of "The Geisha"—A Strindberg Play—"Liebe Augustine," Etc.



"THE GEISHA"

A Japanese Musical Play. Libretto by Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. Produced under the Direction of Arthur Hammerstein by the Messrs. Shubert and Arthur Hammerstein, Weber and Fields' Theater, March 27.

Wun Hi James T. Powers
Arthur Brownville Bert Young
Tommy Stanley Cecil Renard
Dick Cunningham Charles King
Reginald Fairfax Carl Gantvoort
Nami Irene Cassini
Juliette Georgia Caine
Marquis Imari Edwin Stevens
Takemini George Williams
Ethel Hurst Florence Topham
Mabel Grant Jane Burdett
Marie Worthington Grace Bradford
Lady Constance Wynne Pauline Hall
O Mimosa San Alice Zeppilli
Churla Eugene Roder
Captain Katana Frank Pollock
Molly Seamore Lina Abarbanell
Blossom Zetta Metchik
Golden Harp Olga Harting
Chrysanthemum Alice Baldwin
Little Violet Edith Thayer
Koko San Anna Allison
Hanna San Amelia Rose
Keto San Susanne Douglas
Saki San Nellie Ford

The international spirit was thick upon this handsome and artistic revival of probably the best English musical comedy of the George Edwardes regime. Nearly everybody that is anybody spoke pigeon English in his own peculiar way. Miss Zeppilli gave it an Italian flavor, Abarbanell spoke it with a touch of Berliner dialect, Georgia Caine gave it a Parisian twist, Edwin Stevens spoke it with the majestic gravity of a mandarin, and Jimmy Powers gave it the pure chop-suey label. Between this and that a good deal of the dialogue and some portions of Mr. Greenbank's lyrics were tangled beyond identification. With this exception, it is a performance of unusual charm, superbly mounted.

The Geisha was originally produced in London, with Marie Tempest as O Mimosa San. On September 6, 1896, it was first heard in America at Daly's Theater, with Dorothy Morton in the soprano role; Edwin Stevens as the Marquis Imari, the role he is playing here; Van Ransseler Wheeler as Lieut. Fairfax, now sung by Carl Gantvoort, and William Sampson as the Chinaman, Wun Hi, here played by Mr. Powers.

The comedy has lost little in interest since its original production, and is still about the best musical piece London has sent us. This is at least true of the music. Originally Lionel Monckton was credited with a share of the music, and some of the comedy interpolations of the earlier production were probably his. But the score is principally Sydney Jones's, and it has the one particular merit of being free from cloying sweetness and, like that of The Beggar Student, of bearing repetition. Without being signally dramatic, it is expressive—though hardly Japanese, except by remote suggestion—tuneful, nicely co-ordinated and cleverly orchestrated. The augmented orchestra, under Mr. G. Merola, was instrumental, in a twofold sense, in promoting the favorable impression created by the production. However, I would fain give Mr. Merola a hint to forget that he has ever seen Creator, since the day when a conductor can arouse attention by an Italian harlequinade, as the divine afflatus moves him, is a thing of the past.

The entire company fairly distinguished itself. Miss Zeppilli's O Mimosa San is a daintily quaint little Oriental, who creeps into your affection as much by her negative qualities as by her positive one, which is a good, pleasing soprano of considerable range and undoubted cultivation. Her early nervousness, which left her throat and mouth dry, soon wore away under the warmth of her reception. Mr. Gantvoort makes a fine, manly Fairfax; and if Frank Pol-

lock's acting ability were as good as his tenor, Forrest Huff would have to look to his laurels. But it's not, by some leagues.

Abarbanell scored an unqualified hit. She is the best type of operatic soubrette, with an elastic grace in her dancing and an irresistible charm in her acting. Georgia Caine was excellent, too, and Edwin Stevens played the marquis with the pompous dignity of a Mikado. Powers is right in his element as the Chinaman. He seldom fails to delight an audience, and fails only when he neglects to co-ordinate himself with the other characters in the cast. Whenever he comes a cropper is when he tries to monopolize all the interest of a performance. Here he is in the right place.

"ANN BOYD"

A Dramatization in Four Acts, by Lucille La Verne, of Will N. Harben's Novel of the Same Name; Wallack's Theater, March 31.

Ann Boyd Nance O'Neil
Jane Hemingway Lucille La Verne
Nettie Freddie Reynolds
Joe Boyd Wilson Melrose
Colonel Chester Richard Gordon
Luke King C. H. O'Donnell
Langdon Chester Richard Gordon
Sam Hemingway Rapley Holmes
Will Masters De Witt Newing
Abe Longley William Wade Scott
Gus Willard Philip Perry
Mr. Wilson Carl Stone
Mark Bruce Harry N. Dudgeon
Virginia Hemingway Grace Scott
Mary Waycroft Frederika Siemens
"Neighbor" Jones Harriett Brent
Saphira Mehltable Jones Luella Wade
Aunt Maria Cora Trader

If, instead of Wallack's Theater, the management had taken a theater on the Bowery and announced Nance O'Neil in this play, the chances are good that it would reap a rich harvest of dollars, though it added nothing to Miss O'Neil's reputation. And this is said in all kindness, for the play has an elementary strength and suffers more from having been inefficiently dramatized than from any inherent defects. Any well-known actress who had the daring to invade the East Side with a stirring drama as full of action, tears, pathos and bathos as this would very likely make her way financially.

At a Broadway playhouse its fate was sealed after the first act, and nothing is apt to save it unless the reduced prices which have been inaugurated attract a clientele different from the usual habitués of the Broadway theaters.

The work of the amateur dramatist was evident in every act. Lucille La Verne, the author, stated before the curtain some of the difficulties she had encountered in trying to persuade certain well-known writers to undertake the dramatization. As a last resort she had herself molded Harben's novel into a play. It was a candid admission, made in all honesty. But she should forever boycott those who persuaded her to put it on the stage. Her acting was immeasurably better than her dramatization.

The play affords Miss O'Neil a good part. As a persecuted, preternaturally benevolent and forgiving woman, she runs the whole gamut of the emotions; but the whole woof and fabric of the play, as well as the characters, are artificial; motives are developed in the turn of a hand and situations are loosely strung together as though with no object other than to create a thrill and fill the play with as many "punches" as it will hold.

The scene is laid in the South, the first act in 1860, the three subsequent acts in 1875. In the first act Ann is separated from her husband and four-year-old daughter through Jane Hemingway, who is instrumental in compromising her with Colonel Chester.

Fifteen years later, though divorced and shunned by the community, Ann has

accumulated a fortune by her energy, industry and enterprise, and is returning good for evil in a quiet way. Her enemy's daughter, pretty Virginia, is lured to the Chester mansion by Colonel Chester's son, Langdon, on the plea that he proposes to give her \$200 to enable her mother to undergo an operation which alone will save her life. The young scoundrel is prevented by Ann from ruining the girl because Ann learns that Luke King, her adopted son, loves Virginia. Instead of taking a full measure of revenge on Jane, she not only saves the daughter, but gives her the \$200 to save the mother.

Thus Ann sows the seeds of goodness in her own brusque, unassuming way. In the fourth act she gets her reward. Virginia is surprised by her mother in Ann's company, and is forced, in explaining why, to confess the secret share Ann has had in the affairs of their happiness, whereupon the scales drop from Jane's eyes, and in a fit of repentance she tells Ann's divorced husband how she lied about Ann's infidelity, and then goes and proclaims her own infamy in the meeting house. The end is a general reconciliation and happiness all round.

Miss O'Neil's acting is always more or less uneven, and it was more so than usual on Monday night. At times she acted with excessive melodramatic energy and rarely with the nicer modulations of suggested strength. Several times she was merely a figure in a highly sensational, overwrought situation of unadulterated theatricalism. Her most artistic work came in the last act, where she presented an attractive appearance, and varied the austerity of her always severe art with a grateful relief of cheerful comedy. Her imposing figure and resonant voice enabled her, with very little else, to dominate every situation and scene in the play.

Young Chester was admirably played by Richard Gordon; Mr. Melrose was excellent as Ann's husband; Lucille La Verne was very good as Jane Hemingway, and several of the minor parts were capably played. But the characters are all more or less sketchy and lacking in body and substance and in light and shade. Apparently the work is more a scenario, except in some of the later scenes, than a carefully digested and worked-out drama.

"LIEBE AUGUSTINE"

An Operetta, with Music by Leo Fall. English Version by Edgar Smith, from the German of Messrs. Welisch and Bernauer. Produced by the Messrs. Shubert at the Casino, Friday Afternoon, March 28, 1913.

Jasomir Olin Howland
Nikola Jack Evans
Augustine Dan Bryant
Gjuro Leo Frankel
Colonel Burko David Heilbrunn
Captain Mirko Charles Hughes
Ensign Philipps Parker Leonard
Siglolf Teddy Stein
Rudolph Leslie Clay
Bursow L. Mack
Ulrich Harry Rose
Gretchen Mildred Jackson
Orsula Ella Evans
Liebeth Cecile Mayo
Margareta Millie Dupree
Countess Brach Betty Marshall
Countess Grach Gladys Macdonald
Countess Grosse Marion Earle
Princess Helen Louise Barthel
Anna Anna Wheaton
Bogumil Charles Meyers

This special performance—largely to preserve copyrights—was hardly a "first night," but it served to disclose the catchiness of Leo Fall's music and the qualities of the operetta which will, in all probability, furnish New York with much entertainment next season. Edgar Smith's English version is amusing enough, and the costume designs by Melville Ellis are easily up to his usual skill. The piece is in two acts, laid in the interior of the Palace of Thersaly. Although

merely a trial performance, the singing and acting were of excellent quality.

A STRINDBERG MATINEE

The Stronger, a Play, by August Strindberg.

Mrs. X Mabel Moore
Miss Y Hedwig Reicher
A Waitress Marjorie Edmondson
Pariah, by the Same Author. Both Plays Produced at the Forty-eighth Street Theater under the Auspices of The Macdowell Club, March 18, 1913.

Mr. X Walter Hayden
Mr. Y Frank Reicher

Considerable interest was aroused by the brave attempt of the Macdowell Club further to acquaint New Yorkers with the genius of this original Swedish playwright and internationally famous myso-gynist. For not a single play of Strindberg's—except The Father, at a special matinee two seasons ago—has been performed in this city. It is only fair to say that were the bulk of playgoers consulted they would very probably not complain at seeing no more. Strindberg is too subtle, too psychologically tricky to capture either the enthusiasm or even the interest of the ordinary citizen.

The Stronger, for example, is nothing but a monologue with an eloquently pantomimic spectator giving point to the speeches. Mrs. X meets Miss Y, the actress, at a restaurant and reveals to her the little tyranny of tastes and likes which her husband holds over her. He makes her select this brand of slipper, this kind of house-gown, etc. Miss Y gives silent and significant acquiescence, until Mrs. X discovers that it is really Miss Y's likes and dislikes (who was an old flame of her husband's) which are being forced upon her by Mr. X. Yet it is she who is really "the stronger." For has she not a husband, real affection, real children? And what has Miss Y except a vicarious existence in this household tyranny? It is too finely shaded a play to be emotionally moving. One feels that Strindberg, after casting up the accounts of both wife and actress, has left the question of who is at bottom "The Stronger" to the audience. You can decide either way, and be wrong.

Pariah is a kind of prolonged discussion of criminology. Interesting it is and crammed with thought, too. But its value dramatically is difficult to see.

Both plays were excellently performed, as the quality of the selected cast gave assurance beforehand. The largely feminine audience listened with patience and obvious interest, and at the close of the entertainment applauded with thoughtful restraint.

THE PALACE THEATER

The Palace Theater started the second week of its existence Monday with a big bill of fourteen acts. Napierkowska, the Polish dancer, continues for a second week because of the great success scored by the "Dance of the Bee." Frank Keenan and company have the place of honor with a strong dramatic one act play, Man to Man. Elisabeth Murray sings some new songs and the Bell Family of ten instrumentalists and dancers contributes a novel musical act. Others on the big bill are Paul Dickey and company in his comedy of college life, The Comeback; Thurber and Madison in songs and dances; Dolly Connolly and Percy Wenrich; John Swor and Charles E. Mack in a dramatic novelty; Rayno's bulldogs and a new pair of Russian dancers, Sascha Platov and Vlasto Novatna. The London Palace Girls and Ota Gygi, the violinist, are also held over for a second week.

The management announces that Bernhardt will appear at the Palace Theater in a few weeks.

AT OTHER HOUSES

WEST END.—Emma Trentini's engagement proved one of the biggest of the season. The popularity of the Firefly was evident in the big reception given the clever company and popular musical numbers. Emma Trentini, Craig Campbell, and Katherine Stewart proved popular favorites, and Vera De Rosa, Ruby Norton and Sammy Lee were well received. This week William Collier in *Never Say Die*.

GRAND OPERA HOUSE.—The delightful production of *The Count of Luxembourg*, with the dance up the stairs, and the splendid cast which made the opera popular at the New Amsterdam earlier in the season, is this week's attraction at the Grand.

AEOLIAN HALL.—The students of Mme. Ogden-Crane gave a very interesting and entertaining soiree on Saturday evening. At the conclusion of the programme the students presented Mme. Ogden-Crane with a gold offering as a token of their esteem.

COMING ATTRACTIONS

April 2.—(To-night) "*The Lady from Oklahoma*," by Elizabeth Jordan, at the 48th Street. With Jessie Bonstelle.

April 3.—"*Miss Josette—My Wife*," comedy in 4 acts, by Paul Gavault and Robert Chavay, Irving Place Theater.

April 7.—"*Rosedale*" (revival) at the Lyric. With Charles Cherry and Elsie Ferguson.

April 15, 16, 17.—"*The Necken*," a poetic drama by Elizabeth G. Crane. At the Lyceum. (Matinees.)

April 28.—"*The Passing of the Idle Rich*," by Frederick Townsend Martin, dramatized by Margaret Townsend. At the Garden.

May (?)—"*The Amazons*," At the Empire. With Billie Burke.

VAUDEVILLE NOTES

Carter, a new magician, is pleasing audiences at Proctor's Fifth Avenue this week, where Louise Le Gal is appearing in a dance called "*The Tigress*" and Arthur Dunn and Catherine Hayes amuse in a new sketch. Fritz Scheff and Sarah Bernhardt are headliners booked for the new Palace Theater in the near future.

A NEW REGULAR FEATURE

"*The Book of the Week*" Will Be Devoted to a Critical Review of the Important New Books

Beginning with the next issue of *The Mirror*, a new regular feature will be added to the already numerous departments. The new feature will be under the caption, "*The Book of the Week*," and will be devoted to a critical, yet at the same time a sympathetic review of the important new books of the week on the drama and allied subjects. A full column will be devoted to the review, and the attempt will be made to give our readers an adequate idea of the content of the book so that they may form a judgment of it quite independent of the individual reviewer's predilections. The new column comes largely as a response to the numerous letters of inquiry from our readers concerning the nature and the names of the publishers of the important new books. Following is a schedule of the books to be reviewed within the next few weeks:

April 9.—"*The Foundations of a National Theater*," Publisher, George H. Doran (New York).

April 16.—"*Sardon and His Plays*," Publisher, Lippincott (Philadelphia).

April 23.—"*Playmaking, a Manual of Craftsmanship*," Publisher, Small, Maynard (Boston).

April 30.—"*Irish Plays and Playwrights*," Publisher, Houghton, Mifflin (Boston).

May 7.—"*The Play of To-day*," Publisher, John Lane Company (New York).

May 14.—"*Weedon Grossmith*," Publisher, John Lane Company (New York).

May 21.—"*Tyrone Power*," Publisher, Moffat, Yard Company (New York).

A NEW THEATER WITH A NEW IDEA

(Continued from page 4.)

for home as late as half-past eleven or quarter to twelve. Heretofore, 'curtain raisers' in America have been few and far between. The manager reasons—and quite justly—if the main bill is successful, why go to the extra expense of producing a preliminary one-act sketch that is not the real drawing power? Playwrights with a strong and original idea, which does not lend itself spontaneously to lengthy treatment, have now their legitimate opportunity. And many actors who have complained of the lack of any chance or any hope to develop one of the most wonderful qualities of histrionic art—versatility—have now that chance and that hope." H. E. STRANNS.



At the Casino and Weber and Fields's Forty-fourth Street Theater, the Shuberts are now furnishing their patrons the most tastefully printed programme in the city. It is neat, compact and artistic.

The indefatigable George Sammis and the humorous Rennold Wolf performed some excellent press work for their old colleague, Jerome H. Eddy's testimonial performance. If Wolf had succeeded in casting the dramatic critics for Julius Caesar he would have proved himself a real criticaster.

Apropos of the Manchester (Horniman) Theater, of which we hear so much these days as one of the model theatrical institutions of England, the scope of the playhouse has recently been enlarged by the selection of Nikolai Sokoloff as the musical conductor, who is now sharing in the triumphs of this path-finding institution. Mr. Sokoloff is well known in New York. He was the first violinist of the Russian Orchestra. His wife is a daughter of Grace Filkins by a former husband, and it was recently announced that there had been an addition to the Sokoloff household.

Has Sarah Bernhardt been playing 'possum in making us believe she was innocent of all ken of the English language? Some rash individual who described her recent automobile accident declared that the grand old lady of tragedy had to sit in a man's lap on the way from the wreck. To which she replied with a poster that graced all the dead walls in Los Angeles the next day:

A Letter to the Public.—An article appeared Thursday morning in a Los Angeles newspaper. The article is entitled, "And She Enjoyed It," and is unsigned. But I hereby declare that has been written by a liar and coward. SARAH BERNHARDT.

Madame Bernhardt declared that the newspaper story was "contemptible," which really added nothing to the poster in the way of lurid phrases.

The Seventh Chord was successfully launched at Syracuse March 24, and appears to be a modernized version of the French operetta, *Nitouche*. In the latter a pet pupil of the composer of a comic opera saves the day when the prima donna falls at the last moment. In *The Seventh Chord* the same feat is performed by a little slavey in a boarding house. According to the *Syracuse Post-Standard*, Dora de Philippe scored the hit of the piece in the latter character. The paper says:

The play is a good one, with one or two tense dramatic situations and a thoroughly interesting story, though too heavily weighted with the new thought doctrine. The music is always good and never trivial. But the feature of the performance is the work of Miss De Philippe. She shows uncommon powers as an actress, and she sings the songs of the composer with a voice of thrilling intensity, breadth, and beauty. The other three actors are capably suited to the piece, which should win, after the inevitable changes, the support of the theatergoing public generally.

From all accounts, the premiere at Baltimore of *Sweethearts*, the new Victor Herbert opera composed for Christie Macdonald, was an affair ardent to a degree of sultriness. The *American* relates how at the close of the first act the principals were called out again and again and after much persuasion Mr. Herbert was induced to come upon the stage. Miss Macdonald, who had been searching for him, ran to greet him and impulsively threw her arms around him and gave him a hearty kiss, which took the composer by surprise, but he recovered himself and gallantly kissed her hand. He made a little speech thanking the audience and alluding to the congratulatory little kiss, saying it was a pleasure for himself and the authors to write for such a thorough and earnest artist as Miss Macdonald. He wore the rest of the evening a white boutonniere thrown to him by Tunis F. Dean.

Eugene Walter seems to have become a common target for legal proceedings, and if all the litigants who are entering claims against him should win, he will need some very big successes to satisfy these.

Two suits were recently brought against him on claims to the play *Fine Feathers*. Two more suits were filed against him last week. Lee Shubert asked \$50,000 on the ground that Walter first promised him the play *Fine Feathers*, got the copy back on the pretense of strengthening it, and then turned it over to H. H. Frazer for production.

The other suit of the week is brought by Lew Fields and Felix Isman, and is based on their relations to Walter and the play *Boots and Saddles*. This play sustained an unequivocal defeat. It ran only two weeks, and the losses were something more than \$5,000. Isman and Fields claim that Walter held a third interest in the play, but that his only investment had been "on the cuff." Now they ask that he sort out some of the excellent dollars he has reaped through other theatrical ventures and stand his third of the loss.

"We are accustomed to inaccurate and mangled quotations when used by amateurs," writes my friend Dixie Hines, "but why, oh, why, should The Usher be guilty? When, where and why did Shakespeare say 'the play's the thing?' I have searched, and my friends have searched, but all in vain. I have seen the quotation frequently, but I cannot find it in all the works of the great dramatist, however carefully I have searched. It may be there—nearly everything is—but where is it? The nearest approach that I can find to a quotation that would in any way resemble it would be 'the play's the thing with which to catch the conscience of the King,' but this cannot be the quotation The Usher quotes, any more than a vest would constitute a complete suit of clothes."

The Usher, being shown Mr. Hines's communication, pleads an alibi and declares that, though willing to quote and misquote the Immortal Bard as freely as Mr. Hines or anyone else, he will not confess unless "caught with the goods." Objecting as much as Mr. Hines to the perverted use of the quoted phrase, he would be pleased to have that gentleman indicate when and where it was used by The Usher with serious intent.

The spectacle of an actress, after between 30 and 40 years upon the stage, attending a night school would surprise even a press agent. Yet this incident actually happened in real life on Broadway this season.

A certain actress, of ripe experience and sterling skill gained in the foremost theatrical companies and with the greatest stars, was playing in a series of matinee performances. During one of the matinees she chanced to substitute a word in one of her lines, and used it incorrectly. When the manager called the matter to her attention, she was surprised to think that, after her many years behind the footlights, she should make a serious grammatical slip.

So she decided to go to night school. She registered, of course, under her own name and profession, and was placed in the advanced class. That she enjoyed her novel experiences is speaking mildly. She now tells with glee how she stood high in deportment, gave a little recitation at one of the exercise evenings, and of her strenuous fire drills down the school fire escapes. She liked it all, and says her experiences and the way the training refreshed her education were well worth the trouble. THE USHER.

SOCIETY AS DRAMATIC SPONSORS

The Drama Society, for which articles of incorporation were approved by Supreme Court Justice Davis of New York on March 26, and the purpose of which is mainly to raise the standard of dramatic art, announces the following names as its Board of Directors: Mrs. August Belmont, Mrs. George G. Haven, Jr., Mrs. E. R. Hewitt, Mrs. Philip M. Lydig, Mrs. Frederic B. Platt, Mrs. W. K. Vanderbilt, Mrs. Egerton L. Winthrop, Jr., John Corbin, Walter P. Eaton, Archer M. Huntington, Thomas W. Lamont, and Robert P. Perkins.



Will A. Page is announced as the press representative of the new Palace Theater. Mr. Page came into New York before last week after a season with *Robin Hood*.

William H. Oviatt, for four years the representative of Joe Weber, has accepted an important position with the Shuberts.

James Robbins will be the press agent for Luna Park, Coney Island, next Summer. This will make his fourth year as publicity man for the park.

For the last two weeks souvenir booklets having a lithographed portrait of Jane Cowl, leading woman of *Within the Law*, have been distributed to women patrons in the Eltinge Theater.

Wordworth Gold has furnished William A. Brady with ample press matter from time to time. The latest exploit of this remarkable letter writer is to announce his engagement to a pretty English girl.

Ben H. Atwell has replaced Anna Marble as the press agent for the Princess Theater. Mr. Atwell begs all newspaper men to be social and to look in upon him at his office in the Manhattan Opera House Building. Which is quite the proper spirit, say we.

The Belasco publicity offices send us a pretty picture post card of Mary Pickford, who plays *Juliet*, the little blind girl, in *The Good Little Devil*.

Frits Tidden, of the Liebler offices, is busy again doing the press-agent work for the benefit to be given at the Century Theater, April 13, for the Volunteer Fresh Air Fund and French Day Nursery.

William Bartlett Reynolds ended his season in advance of Louis Mann on April 1, and will replace G. Franklin White in advance of the Marguerite Wright company presenting *The Spring Maid*. Mr. Mann will close his season on April 12.

Lee Kugel says: "A new policy among theatrical managers seems to be growing popular—that of telling the truth about their attractions. For instance, the management of the Princess Theater announces that its plays are not for young people and that it caters chiefly to the sophisticated. On the other hand, the management of *What Happened to Mary*, which came in to the Fulton Monday, announces that the play is decidedly for young people."

The Jerome H. Eddy benefit, for the success of which so many have worked diligently, passed off very happily at the Liberty Theater last Sunday evening. The *Julius Caesar* scene was one of the most warmly applauded of the evening, and all the other numerous "turns" received due recognition. A very substantial sum was raised for Mr. Eddy, sufficient, we all hope, to release him from at least the most pressing cares.

Toxen Worm took charge on Monday of the publicity work of the Hippodrome and The Beggar Student. Mr. Worm's advent is sure to send the life pulses throbbing in the amusement world. He knows how, and besides he started off the publicity work of the Hippodrome.

LEE LASH STUDIOS EXPANDING

The Lee Lash Studios are being removed to more spacious quarters, but will have their general offices, model and designing rooms on the seventh floor of the Long Acre Building, Forty-second Street and Broadway. These well-known scenic studios were started in San Francisco in 1873 by Lee and Samuel Lash, on the return of the former from Paris, where he had gained a reputation as a scene and portrait painter and sculptor of the Salons. Ten years later a scenic studio was opened in Philadelphia, where they remained five years, but for three years of this time they had a New York office with Elmer and William. In 1893 they took the building at 142 W. Thirty-ninth Street, and a year later an additional studio was built next door. In 1910 they built a studio for the painting of their theater curtains at Mount Vernon, and on May 15 they will vacate their present quarters and move to their Forty-eighth Street, between Second and Third Avenues. This property occupies 125 feet frontage by 100 feet depth, as against 80 x 50 at their present studios, and make the Lee Lash firm the largest in the world. Lee Lash is president, August Albert, vice-president and art director, Oland Hansen, the well-known stage carpenter, is technical director, and Hugo Gerber, general manager.

THE NEW YORK DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

A WORD ON THE CRITIC

It is a delightful feeling to know that your pencil point determines the fate of a play or an actor; that with that little pencil point you can impale the hopes of a playwright, the heart of an actress. That is the power given the dramatic critic—the consciousness of strength, the elation of triumph.

The critic is king. He sits upon his throne in the aisle seat and surveys the field of human endeavor with the stern front of a Jove. In his hands he holds the thunder bolts. One false note, one false step, and he hurls them. Woe to the devoted head at which they are directed.

Ah, if the critics would but rule constitutionally over the republic of art! But, alas! who is free from the impulse of despotism when the power is given him to strike wounds? What of the play—what of the actor—doomed to pass away like the snowman MICHAEL ANGELO made for PIETRO DE MEDICI. And what of the critic?

Mark you what one of the greatest of them has said—JULIUS JAMIN: "The parrot, image of the critic! He knows not how to build anything and wants to destroy everything." How often he suffers his view to become jaundiced! Playwriting and acting are arts, but as there is a trade at the bottom of every art, it is natural that many of its professors should be tinkers and cobblers. Must you, oh critic, forever hurl your thunderbolts with reckless disregard of feeling at every shining mark? You look so wise and owl-like, must you always, owl-like, hoot? Poor Fitzalton! Poor Triplet! And you, you cruel Philistine—what of you? Do you ever pause to remember that

John and Peter and Robert and Paul—
God in His wisdom created them all?

Can you not, in the words of Mr. FRANCIS WILSON, give a little bit of criticism without committing assault and battery?

In the gleeful consciousness of your strength you love to destroy. Why do you not help to build up? You strive to be brilliant. Very well. Be brilliant. Be as humorous as you like. Send the shafts of your satire into the heart of fraud and pretentious egotism. Let your diction sparkle with the crystal dew of laughter. But remember that

The bravest are the tenderest,
The loving are the daring.

You are the interpreter of an art. You are the man in the crowd, but not of it,—not the crowd which HAZLITT described. "There is not a more mean, stupid, dastardly, pitiful, selfish, spiteful, envious, ungrateful animal than the public. It is the greatest of cowards, for it is afraid of itself."

The critic is the guide, the interpreter, of this heterogeneous mass. He rises

above its prejudices, its ignorances, its stupidity. If he descends to the rabble, caters to its passions, places himself on its own dull level, he sacrifices everything that is intellectually superior in him. The ordinary mortal owes a debt to genius and must pay it in humble coin. He who is qualified to lead in defining and discriminating between the good and the bad must prove his worth by worthy thoughts and examples. One vicious critic, bitten with egotism, vanity and self-admiration, can do more to destroy high ideals and injure worthy endeavors than a dozen good ones can build up. The public is like water—it gravitates to the lowest level.

THOMAS J. GRAY, who describes himself as "the versatile vaudeville writer," takes THE MIRROR to task for referring to his song, "Good Night, Nurse," as "the best obtainable example of puerility." Mr. GRAY writes of this expression: "That's some language," and says that he went to "one of Mr. WEBSTER'S books" to discover the meaning of puerility. Having been the means of inducing this brilliant writer of dog lyrics to consult the dictionary, we hope we may be the means of influencing him to get an English grammar and study that too.

MANAGERS AND ACTORS

Editor DRAMATIC MIRROR:
SIR.—There are a great many actors who will feel like thanking Walter Cluxton for the "Spark" in a recent MIRROR. There have been a great many who have said more or less the same thing, but they have been accused of being too short of stature to reach the grapes. His remarks will escape that.

It is not only that they (managers) do not comb the bushes for promising material, but if by any chance a strange actor wanders in when the door blows open they don't give him courteous and serious attention.

They assume a status for themselves and him that puts him at a great disadvantage. Instead of asking him what he knows or what he can do, they ask him what he has done, patronizingly, if not in absolute scorn. They project to the stranger within their gates a sense of his own insignificance. They seem much more anxious to send him away with a great knowledge of his unworthiness than to find out if he may be useful.

It seems to me it would be an easy matter to determine whether an actor knew something of the ingredients of his work. Whether he had any distinction of mind that merited the attention of the big managers, who should know what the necessary qualifications are.

A sincere actor puts a good deal more stock in his ability to act than in the politics of climbing, and if he tries to play both ends of the game he finds a mountainous premium on something.

Congratulations on THE MIRROR of these days. It improves always.

Yours sincerely,
JOHN MEEHAN.

"FORTUNE HUNTER," NEW YORK CITY.

SEVERE RELATIONS

Editor DRAMATIC MIRROR:
SIR.—Hortense Nielsen, formerly under the management of Charles A. Quintard, wishes to announce that she has severed all interests with him and is now negotiating for her Spring and Summer tour under a new management.

SAMUEL NEWTON, JR., Agent.
PROVIDENCE, R. I., March 22.

SPARKS

"It is hard for an American actress to succeed in London under any circumstances," says Evelyn Van Buren, the author-actress, "but it is absolutely impossible unless she overcomes her American accent in speaking. It was my own experience in looking for a London engagement which yielded the experiences on which my novel 'Pippin' is based. Thanks to Nature's own arrangement of my vocal cords I was able to overcome the handicap of accent more easily than most, although I am a Michigander by birth, and have some claims on the titles of Coloradan and New Yorker; but I personally know several actresses of great talent whose American accent barred them even from a hearing in London, and I know of many others. One of the actresses I knew, whose American intonation outlasted her purse until she was absolutely stranded in London, was my inspiration for the principal character in 'Pippin' next to Pippin herself.

"I would not advise young American actresses to stay away from London, for the stage training over there is very thorough and a splendid thing to have; but I would earnestly caution them against tempting fortune in London unless prepared in advance, both financially and temperamentally, for failure. To be stranded and disheartened among one's own friends is more than uncomfortable, but in a foreign city it is really terrible."

THE YOUNG ACTOR

Editor DRAMATIC MIRROR:

SIR.—This letter is inspired by articles which I have read from time to time in THE MIRROR. It will give me great pleasure if you find it worth your consideration.

Much has been said about the incompetency of the rising generation of American actors. Their shortcomings must be many, judging from the frequent sweeping criticisms, by prominent actors and managers, which have appeared in your columns, as well as other theatrical papers, and even the daily newspapers.

It would seem that they speak from conviction. The outlook is not very rosy for us that have yet to win our spurs, when it is predicted that in a few years all the actors on our stage will be English. Producers complain of the inability of the young actors to meet the requirements of parts assigned to them.

Since I have ambitions, I am very desirous of overcoming and avoiding the "grievous faults" which have brought down the condemnation. If American actors are deteriorating, losing interest and enthusiasm, there must be something wrong. Present day dramatic literature is as good, if not superior in some respects, to that current the last half of the nineteenth century. The actors who give it life ought to develop with their contemporary literature, everything being equal. Our country is progressing morally and intellectually, and young America has its shoulders to the wheels of progress. Everything seems to be getting better but the Theatrical, but he is receiving his full share of opprobrium.

The young actor is gaining his experience under different theatrical conditions. Do our present stock organizations give the careful training that those companies did in which our foremost actors received their schooling? Isn't there something wrong with the system?

As for the importation of English actors to fill parts here, I look upon our art as universal and should not be hampered by geographical limitations. If the English are more finished in their work than we are, association with them should have a beneficial effect upon us. As long as distinctively American plays are written I fail to see why we should fear English competition.

In other lines of endeavor the young American is known the world over for his push and enthusiasm, and as the man who does things. In what respect is the rising generation of American actors falling short of the pace set by their fellow-countrymen in other lines? The last question: Don't you think it would be a benefit to the profession if those men and women who know would contribute an article occasionally, giving some hints that would be helpful and tend to rouse waning enthusiasm?

Very truly yours,
R. U.

CHICAGO.

THE IMPROVED "MIRROR"

(From the Des Moines Register and Leader.)

The week's DRAMATIC MIRROR comes to us with a number of new features making it more of a literary magazine while preserving the excellent character of a news journal and medium for criticism which it has long maintained. Poems, articles on the stage and the drama and kindred topics, a short story and a bit of dramatic history are things which add to the attractiveness of the enlarged MIRROR. A poem entitled "To the Players" is so full of the hearty appreciation of a real playgoer that one turns to read its lifting lines a second time, which is rare tribute to a poem in these days of the Sunday supplement and the six best sellers.

EDITOR'S LETTER BOX

CARL PREY, Indianapolis.—Marie Flynn's family name is not known to THE MIRROR.

SUNSHINE, Boston.—The player you mention is not, we believe, at present engaged.

MISS R. E. BROWN, Washington.—Address the player in care of Merry Widow company, Theater, San Francisco, Cal.

SUNSHINE.—Henrietta Browne has closed her stock engagement at Trenton and is at present resting in Chicago, we believe.

JOHN A. CUMMINGS, Sunbury, Pa.—William Winter's "Tyroee Power" is published by Moffat, Yard and Company, 116 West Thirty-second Street, New York.

RICHARD SNOW, East Orange, N. J.—Among the foremost London managers are Sir Herbert Tree at His Majesty's Theater, Sir George Alexander at the St. James's Theater, Cyril Maude at the Playhouse and Robert Courtneidge at the Shaftesbury Theater.

EDWARD VORNDRAN, Pittsburgh.—Satan Sanderson was not presented in New York, and consequently was not reviewed by THE MIRROR. We have no record of the synopsis you suggest or the cast for that reason.

ROSS, Manchester.—The Road to Yesterday was produced at the Herald Square Theater on Dec 31, 1906. The cast: Kenelm Paulton (Lord Strangemon), White Whittlessey; Reformado Jack (Jack Grestores), Robert Dempster; Will Leveson (Will w/ the Feather), Wright Kramer; Adrian Tompkins (Tomkin), F. Owen Baxter; Elspeth Tyrell (Lady Elspeth), Minnie Dupree; Malena Leveson (Block Malena), Helen Ware; Eleanor Leveson (Elinor Tyne), Miriam Nesbitt; Harriet Phelps (Goody Phelps), Alice Gale; Norah Gillaw (Mother Gillaw), Julia Blane; Dolly Foulis (Dolly), Agnes Everett; Hubert, Charles Martin; Wat, W. S. Martin; Sir John, Selmar Romaine; Mai, F. K. Brown.

HARRY J. PREY, Rochester.—Watch the columns of THE MIRROR for articles upon the foremost books on theatrical subjects. James Young's "Manual of Make-up" can be secured of the Crest Company, 144 West Thirty-seventh Street, New York. The foremost books on the stage and acting include William Archer's "Manual of Craftsmanship," Small, Maynard Company, Boston; Henry Arthur Jones's "Foundations of a National Drama," George H. Doran, New York, and "The Play of To-day," by Elizabeth R. Hunt, John Lane Company, New York. Among other standard books are Percy Fitzgerald's "Art of Acting," published in London in 1892; Alfred Ayres's "Acting and Actors," Appleton and Company, New York, 1894, and Freytag's "The Technique of the Drama."

G. GUILFORD TORRETT, Bluefield, W. Va.—See answer above.

MIRROR READER, Cleveland.—Mrs. Mary Hunter Austin wrote The Arrow Maker, produced at the New (now Century) Theater on Feb. 27, 1911. Mrs. Austin lived for seventeen years in the desert lands of the West, in daily relationship with the Indians, and supplemented her Western experiences, just before The Arrow Maker was produced, with three years abroad. For ten years Mrs. Austin produced plays in mining camps, in some of which she and her husband took part, as well as managing, writing and editing to suit the environment. She made her greatest frontier hit as Lady Macbeth in a scarlet dressing-gown. Pygmalion and Galatea was the favorite among the pioneers, who were willing to pay \$1.50 for a seat on a borrowed bench, \$1 for one on a soap box, and 50 cents for the comfort of a filled flour sack. Mrs. Austin is the authoress of The Land of Little Rain, The Basket Woman, Isidoo, Santa Lucia, and The Lost Border. Rose Stahl was born in Montreal, Que., Oct. 20, 1870, and is a graduate of Monte Sainte Marie Congregation de Notre Dame, Montreal. Her father, Colonel Ernest Stahl, was a Trenton newspaper man. She made her debut at seventeen with the Girard Avenue Theater Stock, of Philadelphia. She appeared in road productions and stock, rising gradually. She made her first appearance in her celebrated role of Patricia O'Brien at Proctor's Music Hall on June 13, 1904, in a sketch, The Chorus Girl, by James Forbes. It was enlarged into a four-act drama, The Chorus Lady, with striking success. Miss Stahl is still appearing in Maggie Pepper. She married William Bonelli a number of years ago.

Prominent Critics

Thousands of New Yorkers religiously read the *Evening World* for its breezy comments on the current attractions and its characteristic interviews with players. This feature of the paper has a unique character. The writer combines a keen critical insight with a humorous style of expressing his opinions. The direct objects of Mr. Darnton's barbed shafts of



CHARLES DARNTON.

wit do not always relish them, but the critic has his compensation in the assurance that an appreciative clientele of reading playgoers buys the paper to see what he has to say.

Charles Darnton has held the position of critic of the *Evening World* since 1902. He was born of English parents at Adrian, Mich., in 1869, and began his newspaper career in his native city. For several years he was employed on the staff of the *Detroit Evening News* in various positions of general reporter, legislative correspondent, sketch writer and dramatic critic, until he accepted an offer from the New York *Evening World* to become its dramatic critic.

The Mirror takes pleasure in printing the accompanying photograph of the well-known critic.

PLAYS AND PLAYERS

It is reported that Joe Weber will establish a musical stock company at his theater after his return from his present tour.

It is now claimed that extensive arrangements are being made for David Warfield to play *The Merchant of Venice* at the Belasco Theater.

At Decatur, Ill., recently every seat in the house was sold for Maude Adams by mail before the time arrived for the seats to go on sale. The total receipts were \$2,200.

Mascagni, composer of *Cavalleria Rusticana*, will compose a grand opera to celebrate the opening of the Panama Canal, to be given in San Francisco during 1915, if that city will extend the invitation.

An autopsy on the remains of Frances Leslie (her real name was Schmitz), who was found dead in a bathroom on the steamer by which she was traveling from London to New York recently, showed her death to have been from natural causes.

Frank T. Reicher has been engaged by William A. Brady for an important role in *Divorçons*, when that comedy is revived at the Playhouse next Monday evening, with Grace George in the leading part.

Al Woods is said to have made an offer to Gaby Deslys to appear under his management in Berlin, where he has been negotiating for the control of the Theater Gros. He also expects to have a number of picture places under his control in Germany.

Gertrude Dallas has been engaged by Frederic McKay for leading woman in support of Blanche Ring in *When Claudia Smiles*. Miss Dallas has been leading woman in a number of prominent companies, including *The Gamblers*, *The Thief*, and *The Ne'er-Do-Well*.

During Henrietta Crossman's Holy Week lay off she busied herself with reading twenty-three manuscripts with the hope of finding a suitable play for next season, which she failed to do. Miss Crossman is now in her second season with *The Real Thing* and will close her tour about the middle of May. If a suitable new play is not forthcoming Maurice Campbell announces that Miss Crossman will next season appear in a series of revivals of classic and standard comedies, including *As You Like It*, *The School for Scandal*, *Madame Sans Gene*, and possibly *Trilby*.

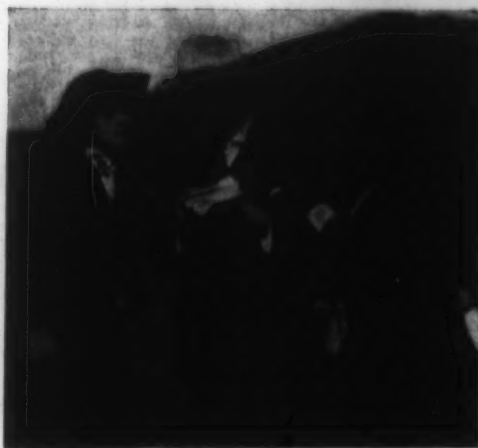
Personal

BROWN.—One of the newest little Western dramatic stars that is creating a very favorable impression in the East this season is Louise Brown, who is appearing in the leading roles of the Edward Doyle company, under the management of Edward and Robert Doyle. Miss Brown, while scarcely in her teens, gives promise of a very brilliant future. The Edward Doyle company, which is a well-known stock organization in the Middle States, is meeting with remarkable success in its first tour of the Eastern States.

GORKY.—Maxim Gorky, the Russian author, declines to avail himself of the decree of amnesty recently issued by the Czar, in the celebration of the Romanoff tercentenary. He evidently feels himself safer at Capri, where he has been living in practical exile, to too close proximity to the Cossack barracks in St. Petersburg.

MOTT.—A year ago society and dramatic circles in the East were greatly agitated over the elopement of Lawrence Mott, the acion of a rich New York family, with Mrs. Frances Hewitt Bowne, a brilliant church and opera singer. A certain adventurous newspaper man was sent in pursuit of the pair, and after a long chase located them in Hong Kong, where his mission ended fruitlessly. Mr. Mott and Mrs. Bowne evidently are happy together and awaiting divorce proceedings which Mrs. Bowne's husband has instituted here. She sang at the Tivoli, San Francisco, and then was heard to great advantage as the soprano in *Corsica*, a lyric drama by Frederick F. Schrader and Irénée Bergé. F. C. Whitney engaged her and she sang under his management in London. She is now singing in Hong Kong. The illustration in this column is from a snapshot taken in Hong Kong by an American actor, who is in the Orient and evidently not aware of the elopement. Mrs. Bowne, in a veil, is shown on the right of Mott.

COTTRELLY.—Mathilde Cottrelly, playing at the Thirty-ninth Street Theater in *The Five Frankforters*, this city, will take part in the performance of *The Beggar Student* in the Casino Theater on the afternoon of April 16. When the operetta was first given at the Casino thirty years ago, she appeared as Bronislava, but she probably will sing the role of Countess Paltimaca, taking the place of Kate Condon.



LAWRENCE MOTT AND MRS. BOWNE.

FOR COLORED PEOPLE ONLY

MACON, GA. (Special).—This city has to its credit one of the cleanest and up-to-date colored theaters that can be found, North or South. The building and site is owned by C. H. Douglas, who has erected a building, valued at \$25,000. The house caters exclusively to colored patrons. The building is of pressed red brick, the front with white enameled tiling. The box office is protected with plate glass, and also the doors are plate glass, with heavy brass rods. Exits are on the side and covered by a long, arched alleyway, with cemented walk. Apartments are above for the vaudeville artists who appear.

The bill for each week varies from seven to eight people, giving musical comedies, trick bicycle riding, etc. The orchestra is composed of four people. The house will seat 250, and it is always packed as to seating capacity. The owner will not sell standing room. The house is beautiful, inside walls being tinted with artistic decorations, with lights of corresponding colors in keeping with the house. The equipment is just as complete as any house to be found anywhere. The best of order is always maintained. The performers, orchestra, and persons in the moving pictures are all colored people. C. H. Douglas is a man worth about \$75,000, and is respected by all.

ANDREW OLIVER ORR.

Florence Reed and Malcolm Williams will be seen at the Morosco Theater, Los Angeles, for a Spring and Summer engagement.

Broadway Favorites

Henry Byron Warner was born in London in 1874, being the son of the late Charles Warner, the famous star of *Drink*, and well known in England and America. Young Warner received his education at the Bedford grammar school and graduated from University College in London, where during his term as student he was popular for his athletic work, especial-



HENRY BYRON WARNER.

ly at the game of Rugby, which is Mr. Warner's favorite sport.

Mr. Warner's first professional engagement was as Rev. Francis Eden in *It's Never Too Late to Mend*, and, being the son of a famous actor, he naturally received attention from press and public. He supported his father for many seasons and received his first real opportunity when his father was taken ill and he appeared as D'Artagnan in *The Three Musketeers*, scoring an immediate success. Later he appeared in support of Sir Charles Wyndham; as Jack Pilkerton in *Pilkerton's Peerage* he won success, and in numerous other roles.

In 1905 Mr. Warner came to America for his first visit and supported Eleanor Robson in a repertoire of plays, making his greatest success as *The Man*, in *Salomy Jane*. After leaving Miss Robson he appeared with Wilton Lackaye in *The Battle*, and in Chicago was seen in *Foreign Exchange* and as *Hal* in *There Are My People*, the continuation of *The Squaw Man*, but both proved failures, although Mr. Warner's acting was praised. Then came his greatest success, *Alias Jimmy Valentine*, a play that suited Mr. Warner, and, although it is now very much in demand by stock managers, Mr. Warner is the only Valentine. He gave to the role life, feeling, and poise.

This season Mr. Warner was to have appeared in *Buxi*, but after much rehearsing the piece was given up. He then appeared in *Blackbirds* and made a most favorable impression, but the piece failed to draw. He is now at the Lyceum, playing to large houses in his latest success, *The Ghost Breaker*.

Mr. Warner claims the success of the crook play is over, for the public must have the oldest and best theme in a play—love interest. He also believes the romantic plays will in another season be the money makers.

Mr. Warner is a true lover of sport, and at Bass Rocks, Mass., where he has one of the most beautiful estates on the North Shore, he finds much recreation in swimming, yachting, golfing, and tennis, while he is famous as a fencer.

CHAMBERLAIN BROWN.

GOSSIP

H. B. Warner will continue as the star in *The Ghost Breaker* next season, under the management of Maurice Campbell. Mr. Warner's present engagement with Mr. Campbell has been by arrangement with the Liebler Company, which will terminate at the end of the Lyceum Theater engagement, which will continue for the remainder of the season.

Samuel Lewis Shank, Mayor of Indianapolis, who won fame as an auctioneer before going into politics and gained fame in a sensational fight against the high cost of living, will do a monologue in vaudeville the week after he retires from office, which is not till next year, however. He is said to have signed a contract for \$500 a week with Henry K. Burton, manager of the Lyric Theater, Indianapolis, and has delegated Burton to act as his agent in booking him in vaudeville.

HUGE LOSSES IN OHIO FLOOD

Costs Millions in Destruction of Theaters and Loss of Performances—Three Deaths—Circus Wiped Out

Since the first news of the great Ohio flood reached New York, theatrical managers have been making frantic efforts to get into communication with their companies in the danger zone.

As far as can be learned, three deaths in theatrical circles resulted from the flood. Jeffrey French, a member of the Officer 666 company, of this city, dropped dead in Dayton on Friday while running to catch a train. The company had been marooned in the Beckel Burrows for three days.

Gilbert Burrows, manager of the National Theater in Dayton, was drowned with his young son.

The most serious financial loss was felt by the Hagenbeck-Wallace Circus, in Winter quarters at Peru, Ind. The circus is said to have been completely wiped out by the flood, 500 costly wild animals, valued at more than \$1,000,000, being lost.

Mischa Elman, the violinist, who gave a concert at Indianapolis on Monday, March 24, had a narrow escape but managed to save his Stradivarius and his Amati. His train was nearly carried away several times.

The flood will cause thousands of dollars in losses, due to canceled engagements and losses of performances, and will necessitate many changes in routing for months to come. The stricken districts will naturally not turn toward amusements for some time. Many theaters were damaged or destroyed.

The Cohan and Harris offices have received word that Charlotte Lambert, of the Officer 666 company, and whose home was in Dayton, is missing. Excepting Miss Lambert, who cannot be located, and Mr. French, who is dead, the other members of the cast have reported as safe and well. Efforts to locate Miss Lambert by wire have been futile, but she is believed to be safe.

The Ben-Hur company, the Charlotte Walker company, presenting The Trail of the Lonesome Pine; The Quaker Girl company, headed by Ina Claire; John Drew and his company, and Maude Adams and her company, escaped both the flood and the Omaha tornado. The members of The Sun Dodgers organization are safe. The Gene Lunneke Spring Maid company reported safe at Bloomington, Ill.; The Rose Maid at Danville, Ill.; and the Marguerite Wright

Spring Maid company at Adrian, Mich. The Seventh Chord had not reached the danger district.

Numerous benefits are being given for the aid of the flood sufferers. There will be a special benefit performance of Widow by Proxy at the Cohan Theater on Thursday afternoon. A special benefit bill was given at Wonderland by William Morris on Tuesday afternoon. A monster benefit show has been arranged for the Hippodrome for Sunday, April 6. Part of the receipts of The Merry Countess, in Philadelphia this week, will be devoted to the cause. The profits of the operetta, Les Brigands, being given by Columbia University at the Hotel Astor this week, will go to the relief fund.

Madame Sarah Bernhardt headed a monster benefit at the Auditorium in Denver on Sunday night. Madame Bernhardt sold papers from an automobile on the streets of Salt Lake City on Saturday for the benefit of flood sufferers. An immense crowd gathered and contributed a large amount of silver and gold. Another big benefit was given on Friday at Powers' Theater in Grand Rapids, realizing over \$1,000. The members of Ward and Vokes' company, Lucy Daly, Edna Aug and other players participated. The Ward and Vokes company, aided by players from other theaters, sold papers on the streets, raising \$300.

The Southern-Marlowe company was forced to cancel a number of engagements and to engage a special train, at a cost of \$2,500, to reach Detroit on Monday, by way of Washington, Harrisburg and Buffalo.

Eugene Yeage, the violinist, and his son escaped. They were caught in the flood at Hamilton, Ohio, and, deserting their baggage, got away by driving across country for two days. Dr. Ferry Lulek, the baritone, who was somewhere in the flood district, has not yet been located.

An interesting offer to stock managers appears displayed in this issue, illustrative of the generous policy of Miller, Costumier, Philadelphia, to raise money for the flood sufferers. They offer to furnish free of charge all costumes for any play (not modern), providing the stock company will donate a portion of the gross receipts of the week of April 14 to 21 to the flood sufferers.

HAMMERSTEIN WILL BUILD

Plans Drawn—Contracts Let for Home of Opera in English

"With my architects busily engaged preparing plans, and steel contracts let, the only thing I am waiting for are the city permits. These promptly forthcoming, nothing shall prevent me from giving grand opera in English at my new opera house in Lexington Avenue, near Fifth Street, on or about November 10, 1913, with three dollars as the maximum price for the best seats," said Oscar Hammerstein to a representative of THE DRAMATIC MIRROR, when asked regarding the exact situation which has arisen through the announcements of his last move in the big game of "Your next move," now playing between this greatest of operatic operators, single-handed, against that most powerful aggregation of financiers, the Metropolitan Opera House directors.

That Mr. Hammerstein has passed from the "thinking" into the executing stage is evidenced by the expression of contentment and good humor with which his countenance beams these days, and one cannot withhold admiration of this man, whose tremendous undertakings and final achievements recall to mind Edwin Arnold's com-

ment on the architecture of the Hindoos: "They conceive like Titans and execute like jewelers," for this remarkable man's conceptions are truly titanic, while the finished results, usually, more than justify expectations. His theater building passion has done more in developing the modern theater structure than all the architects combined. Even London had to wait for "our Oscar" to give it its first suitable home for grand opera, though in their British churlishness they did not accept it with even a bad grace, just because its creator came out of Yankedom. And now the most beautiful opera house in the British Empire houses the "movies." *Mais, chacun a son gout!*

The new structure that will arise on the East Side will occupy a tract of land 200 feet on Fifty-first Street and 75 feet on Lexington Avenue. In selecting the site Mr. Hammerstein seems to have exercised his characteristic perspicacity, for despite the fact that the West Side of New York is (erroneously) esteemed the fashionable one, it is the East Side which contains the element from which the city gets its music

lovers en masse, and, as is generally the case, extremes also meet there. Millionaires' row is on the same side. So here is a manifestation of the impresario's adroit mental activity. He is in the very heart of the people who will patronize first-class grand opera—given, of course, that it will meet their financial status. Nor will the millionaire despise a "good thing" because it is cheap, especially when it is at his very door, which the newly planned house is. Indeed, in pleasant weather, J. P. Morgan might stroll thither from his home up street and Otto Kahn down street.

Meantime a very interesting situation exists in view of the articles of agreement entered into between Mr. Hammerstein and the Metropolitan Opera House directors. The latter claim that under this agreement Mr. Hammerstein is eliminated as a factor in grand opera for another six years and point to the fact that a breach will involve him in a forfeit of \$1,250,000. Evidently this does not perturb the mental machinery of the great builder of theaters and opera houses and his placidity under the circumstances is a thing of joy to behold. Indeed Mr. Hammerstein is never so happy as when he is fighting. It seems part of this man's needs to face adverse odds and be stimulated into extraordinary activity. But his activity does not end with building and planning opera houses and opera. His latest invention in the cigar manufacturing industry is just now pre-occupying a few moments of his ever precious time.

"Come here to-morrow and you will see the liveliest crowd of cigar manufacturers you ever laid your eyes on," said Mr. Hammerstein, rushing back to the workshop where a crew of men were rolling cigars from unstripped leaves, which is his latest achievement in economics.

The architect of the new house is W. H. McElfatrick. It will seat about 3,000 and the cheapest seat in the house will be twenty-five cents. There will be no boxes. The total cost will approximate \$2,000,000.

IMPORTANT DECISION

Court Holds That an Actor Must Play the Role Assigned Him by Manager

The Appellate Term of the Supreme Court of New York recently decided a question of much importance to actors, whether a player has the right under a general contract to refuse playing a part for which he considers himself unsuited and whether a manager may discharge him for refusing. The question arose in a suit instituted by Clara Bafalo, an East Side actress, who refused to play "a mother part" on the ground that she had always played "prima donna roles." The consequence was her discharge. Boris Tomashevsky, her manager, declaring she had violated her contract.

The plaintiff got judgment in the City Court for salary due under the contract, but the Appellate Term has reversed the judgment and said that "plaintiff's refusal to play the part was an act of disobedience justifying her discharge."

BREAK IN FEDERATION?

Sydney Rosenfeld Denies He Has Been Asked to Resign as President

Following the published statement that friction existed between the members of the National Federation of Theater Clubs and Sydney Rosenfeld, and that Mr. Rosenfeld had been removed as president, the following letter appeared in a New York newspaper over Mr. Rosenfeld's signature:

"A slight mistake occurs in your article this morning anent an alleged split in the Federation of Theater Clubs. I am quoted as admitting that I had been asked to resign. That is not so. Any such request would have to come with plainly expressed causes, and could not be lightly made."

"It is obviously beyond human reason to expect that the president of thirteen hundred people can count on the continuous amiability of each and every one of them, and every now and then malcontents arise and try to make trouble. There has been no official action taken affecting the officers of this organization, nor will there be

until the annual meeting, May 10 next. "Believe me, I have no desire to hold the presidency for one minute after I learn that the year's hard work I have expended in building up this fine body of theatergoers has not been appreciated. Until then I shall work as its president as faithfully as ever."

A meeting of the members was held recently, at which F. W. Ruckstuhl was elected president; Mrs. Belle De Rivera, vice-president; Charles Edwin Summers, recording secretary; R. A. Lau, treasurer; and F. J. Reville, corresponding secretary.

COHAN GUEST OF HONOR

Two Hundred Chicago Admirers Banquet "Yankee Doodle Boy"

George M. Cohan was made the recipient of a tender of appreciation by his Chicago friends on the night of March 24, when a banquet, attended by 200 persons, was given in his honor at the Hotel Sherman, Chicago.

Among the distinguished guests were Elbert Hubbard, Lieutenant-Governor Barratt O'Hara, and Jerry J. Cohan, the honor-guest's father. Governor Dunne had accepted an invitation, but missed his train at Springfield, Ill., and wired his regrets.

A silver loving cup, the gift to Mr. Cohan from his admirers, was presented by State's Attorney MacLay Hoyne.

The diners sat down at midnight, and dinner was served in eleven courses, and each course was named for a notable Cohan success. It began with a "Little Johnny Jones" cocktail and ended with "Little Millionaire" cake.

A cabaret show was contributed to by Gertrude Hoffmann, Ching Ling Foo, Bert Williams, Harry Watson, Barney Bernard, Lou Dressler, Elizabeth Bryce, Elizabeth Murray.

A thousand toasts were drunk to the honor guest. Above the din of merriment came the voice of John P. Brady:

If every person you have helped should drink a toast to thee in one small glass of wine to-night. Why, no more wine there'd be.

The "Yankee Doodle Boy's" father—an old man who, in his day, was one of the most famous minstrel men on the American stage, was called upon to speak. The aged man's eyes suffused with tears as he saw about him the demonstration of appreciation for his son.

CASTING NEW PIECE

Werba and Luescher Preparing for Production of Her Little Highness

Now that the work of producing Sweethearts has been completed, Werba and Luescher are turning their attention to casting Her Little Highness, a musical comedy by Reginald de Koven, Channing Pollock and Renold Wolf. Her Little Highness is a musicalized version of Such a Little Queen, and Miss Hajos will have the role formerly played by Elsie Ferguson.

"END TO VULGAR ORGIES"

Mayor Gaynor Revokes All-Night Liquor License of Lobster Palaces

From April 1 New York will be the driest of the dry towns after 1 A.M., and no April-f fooling about it, either, according to the pronouncement of Mayor Gaynor.

The revoking of licenses hits all alike—saloons, restaurants and hotels. Forty-six places are mentioned in the Mayor's letter to Commissioner Waldo—thirty-eight in Manhattan and eight in Brooklyn.

The Mayor's purpose in the early closing of the lobster palaces, if carried out, the effect will be the curtailing of cabaret shows, overcrowding of the transit lines at 1.05 every morning and a general scurrying for home, sweet home.

The Mayor's letter, in part, says: "I felt that people could eat enough, and especially drink or guzzle wine and liquor enough, by 1 o'clock at night, which is the regular closing hour established by law."

"Experience has now shown the result of keeping places where liquor is sold open all night to be most pernicious. The people who patronize such places after the regular closing hour of 1 o'clock are not, as a rule, decent people. They are vulgar, roystering, and often openly immodest. They get intoxicated, behave boisterously and indulge in lascivious dancing in rooms devoted to that use. It is time to put an end to all of these vulgar orgies."

MRS. TUPPER WINS CASE

Justice Davis of the Supreme Court of New York last week rendered judgment against Sydney Rosenfeld in the case of Edith Sessions Tupper against Rosenfeld, and the defendant is permanently prohibited from producing her play, The Road to Arcady.

The case created a good deal of interest several months ago. The play was submitted to the National Federation of Theater Clubs and selected for production. During the rehearsals Mrs. Tupper withdrew from further connection with the production after objecting strenuously to alterations made in the script by Rosenfeld and the latter's action in advertising it in a manner suggesting that it was his play. Rosenfeld claimed all rights to it on the strength of a paper signed by Mrs. Tupper conveying these rights to him. The court decided against the defendant and ordered him to give up the paper on which his proprietary interest was based.

To the Stock Managers of the United States and Canada



GENTLEMEN: For the week of April 14th or 21st, we will furnish free of charge (except transportation) all costumes for any play (not modern) you may produce, providing you give a certain percentage of your gross receipts of the week for the benefit of the Flood Sufferers.



MILLER—COSTUMIER, Philadelphia

Get Your Orders in Early

WASHINGTON AT THE PLAYS

Senate and House Represented at the Academy—Benefit for Flood Sufferers—Baltimoreans' Night at the Belasco

WASHINGTON, April 1 (Special).—A lively, farcical, far-reaching, entertaining offering, joined with engaging musical numbers, special features in graceful and charming dancing, catchy songs and laughable situations is *The Girl from Montmartre*, this week's attraction at the National, with Richard Carle and Hattie Williams as happily placed co-stars, with a big, fine, talented surrounding company, commenced the week to a very large and appreciative attendance. An enjoyable feature of the evening was the J. M. Barrie laughable burlesque on the problem play entitled *A Slice of Life*, cleverly presented by Mr. Carle, Miss Williams, and William Danforth.

The engagement of Mrs. Fluke, just concluded at the National, was one of the theatrical year's most interestingly artistic treats in the production of *The High Road*, viewed by large and distinguished audiences. *The Count of Luxembourg* 7.

At the Belasco, a week of merriment and fun has commenced in the presentation of Lew Fields's big musical comedy, *The Sun Dodgers*. A big Monday night opening and a hit from the start.

The Typhoon attracted large audiences last week, praisings in unmeasured terms Walker Whiteside's powerfully strong, colorful impersonation of Tokoro, the Japanese student. Robert Mantell commences, April 7, a week of Shakespearean repertoire.

The Columbia this week has *The Woman*, David Belasco's superb presentation of William C. De Mille's play of American life and politics. Notwithstanding Baltimore's claim, this play was first produced last season at the National a week ahead of the engagement in the Monumental City. Helen Ware was then the telephone girl, the part now in the talented keeping of Mary Nash.

The *Love Leash*, a truly pleasing society comedy, admirably produced, scored a strong success during its opening week at this house, attracting large and well pleased audiences. May Robson in *A Night Off* is the attraction for the closing week of the season 7.

A strong Academy of Music success this week is the appearance, under the direction of the Henry B. Harris estate, of the popular singing comedian, Shep Clark, as Hen Desney, the milkman, in *Snobs*, a character impersonation of solid substance, coupled with a gifted wit and rare singing qualities. Monday night's audience tested

the capacity. Senator Morris Shepard of Texas, a cousin of the star, Shep Clark, gave a big theater party that included forty members of both the House and Senate Representatives with their ladies and friends.

The revival of the Bartley Campbell drama, *The White Slave*, last week's attraction at this house, was attended by very large audiences. Mutt and Jeff 7. Representatives of every newspaper in Baltimore and friends traveled over to the Capital City Wednesday night, 26, in *The Typhoon* Special, under the chaperonage of Charles Salisbury, and were special guests at the Belasco to witness Walker Whiteside's production of *The Typhoon*. The party was entertained later at a luncheon at the New Willard by Mr. Whiteside. Those in the party were Miss Coppinger and Mr. Ely, the *Evening Star*; Mr. and Mrs. Johnson and Miss Malloy, the *American*; Miss McDonald, the *Morning Sun*; J. O. Lambden, the *Evening Sun*; Mr. Owens, the *News*, and Henry Edwin Warner, Sunday editor of the *Sun*.

The Society of Social Hygiene is to have the hearty cooperation of many of the foremost clergymen, physicians and social workers of the city in its sponsorship of Brieux's sociological drama, *Damaged Goods*, to be presented next Sunday night by a company comprising Richard Bennett, Wilton Lackaye, Grace Elliston, Amelia Gardner, Roberta Taylor, Laura Burt, John Warner, Dodson Mitchell, Clarence Handy, and Mabel Morrison at the National to an audience invited by card.

The stock company at Poli's gave an excellent performance of *The College Widow* last week to crowded attendance. The cast was perfect. The current week's bill tightens the string with the heavy production of *The Girl of the Golden West*. Next week, *The Dollar Mark*.

The attractive bill at Chase's presents Nat M. Wills, Mlle. Albertine Rasch, assisted by Mlle. Domina Marina and Marcel Bronski in ballet divertissements; William Burr and Daphne Hope in *A Lady, a Lover, and a Lamp*; Mary Elizabeth Thel in *Act Beautiful*, depicting twelve hunting scenes portrayed by a white Arabian posing horse and four blooded English setters. Next week, Edison's talking pictures, augmented by Kinemacolor plays.

Arrangements are being perfected by the management of the Belasco for a benefit

performance to be given at that playhouse next Friday afternoon for the relief of the flood sufferers in Ohio. It is expected that features from all the productions in the city will have a place in the programme. The Messrs. Shubert have donated the use of the Belasco and Sol Minister, the orchestral leader, will increase his force to forty musicians for the occasion.

The burlesque houses are meeting with excellent success, the attendance during the past week being of a most satisfactory condition. The current week's bills are: Gayety, Robie's Knickerbocker Burlesquers; Lyceum, Miner's Americans. Next week, 7: Gayety, Sam Howe's *Lovemakers*; Lyceum, *The Rosebuds*. JOHN T. WARD.

THATCHER UNDERGOES OPERATION

George Thatcher, the veteran minstrel, who was forced to retire from the stage several weeks ago owing to an attack of paralysis of the vocal cords, was operated upon in a private sanitarium in this city last Monday by Dr. William Seaman Bainbridge. Mr. Thatcher appeared earlier in the season as a member of Dustin Farnum's company in *The Littlest Rebel*. Mrs. George Thatcher, who is Zenside Williams on the stage and who was also a member of *The Littlest Rebel* company, was forced to give up her engagement in order to care for her husband, who has been living at the home of his nephew, Joseph W. Thatcher, at 25 Ward Street, Orange, N. J.

EDITH BERWYN DIVORCED

Edith Berwyn Woycke, professionally known as Edith Berwyn, was granted a divorce recently by Judge Guthrie, of the Supreme Court of Kansas City, Kan., from Victor Woycke. Miss Berwyn was a member of the Kismet company last season and played the princess in Beverly for two years previous. Mr. Woycke was associated with Henry W. Savage's musical attractions.

GEORGE RELPH IN LONDON

George Relph, whose recent success as the hero in *The Yellow Jacket* at the Fulton Theater created much interest, and who scored on the Coast as leading man for Oliver Morosco, is now playing in *The Yellow Jacket* in London, but he is creating there the role of the Daffodil, assumed here by Schuyler Ladd.

WITHIN THE LAW

By HAYARD VELLER AND MARVIN BANA. The Great New York Novel. EVERYWOMAN, 8 illus. \$1.00 net. Now obtainable in Book Form. Acting Edition, 4 illus. Color, 356 pp., \$1.25 net. The H. K. Fly Company, Publishers, 285 Fifth Avenue, New York.

MISS FORET IN COSTUME SONGS

A very delightful musical scheme, introducing Auguste Foret, the soprano, in a carefully selected programme of French and English songs of former periods, took place at the studio of Edgar Mills, 121 West Sixty-sixth Street, this city, on the night of March 27. Miss Foret appeared in the quaint costumes of those periods and made a very charming picture. She sang the programme with telling effect and in a voice which appealed to her auditors, who received her offerings approvingly and with enthusiasm. The lady possesses the essentials for high class soubrette work to a marked degree.

STOCK MUSICAL

PLAYERS

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MISS PEARSON

presents selected criticism, while playing for two years in support of Mr. Robert Hilliard in *A Fool There Was*

A Gripping Play Wherein the Siren Type of Woman is Pictured with Wonderful Effect.

The author has taken Kipling's "Vampire" for his model, and has created in "The Woman" a sinuous, willowy figure in the form of a beautiful woman, but ever suggesting the venomous cobra, fascinating its victim with its glittering eyes, gradually drawing within its coil and finally giving its prey the death stroke. To paint this picture, which is not unattractive, paradoxical as it may seem, is the lot of Miss Virginia Pearson, and she brings to the task all the dramatic fire and intensity of a fascinating actress.—*Brooklyn Citizen*, Brooklyn, N. Y.

Miss Virginia Pearson was the Woman. Beautiful, strong, and fascinating, Miss Pearson shared the honors with Mr. Hilliard. Her acting was one of the features of the evening and was liberally applauded.—*Brooklyn Eagle*, Brooklyn, N. Y.

The cast was here before, with the exception of the woman, which part is taken by Virginia Pearson. Beautiful and graceful, she rises grandly to every emotional part whether it be subtle fascination or the fierce, mad outburst of the "red love."—*Record*, Philadelphia, Pa.

Miss Virginia Pearson's impersonation of "The Vampire" is nothing short of superb. She has little to learn from Nasimova, Bernhardt, or any of the celebrities who shine in tragedy, though her part requires the portrayal of a veritable fury, and her functions as a psychological storm center are continuous. To her falls the somewhat singular duty of being variously smacked, choked and knocked down by her frenzied paramour.—*George P. Goodall, Detroit Free Press*, Detroit, Mich.

An arduous and a thankless task falls to Miss Virginia Pearson, who, as "The Vampire," plays this modern Ophelia with a terrible realism. Possessed of a sinuous grace of movement, accentuated by beautiful gowns, she presents to the life the unreal influence from which spring all the tragic incidents of the story. Miss Pearson portrays the symbolic element, and that the play never degenerates into a melodrama is due largely to her ability.—*Vancouver Province*, Vancouver, Can.

Robert Hilliard in the role of John Schuyler shows admirably the gradual decline of the character from man to beast. Katherine Kaelred created the role of "The Woman" in the original company. It is difficult to see how she could have made the creature more potent in its witchery and beauty, and like sinuosity and catlike persistence than does Miss Virginia Pearson.—*Indianapolis News*, Indianapolis, Ind.

And now let me draw attention to the acting of Robert Hilliard and Virginia Pearson. In Virginia Pearson, who has the role of "The Woman," the management has succeeded in securing a worthy successor to Katherine Kaelred and Mrs. Henderson. Miss Pearson is possessed of that long, lithe, swift figure so essential to the role; she has a voice and laugh that seem to fit it exactly and her acting was all that could be desired.—*Sior*, Washington, D. C.

Miss Virginia Pearson, who represents the vampirine woman, is truly an artist, slender, graceful, and beautiful; large eyes and classic face, and a wealth of beautiful brown hair, strongly resembling Miss Mary Anderson in her younger days. She has made a wonderful psychological study. After the final curtain in response to many calls, she was revealed as just a pretty harmless player, bowing a graceful acceptance of appreciation. The realization came with something of a shock of a surprise.—*San Francisco Argonaut*, San Francisco, Cal.

Of Mr. Hilliard's work too much cannot be said. He is finished and vivid, and energetic in all moods. Miss Virginia Pearson as "The Woman" is likewise admirable for one great trait. She condones her making of eyes and her yearning looks to her victim, and thus she is able to act a dual role, a person who is attractive in her part and yet not drawing to herself the sympathy of the audience for her villainy. Her work is consummate and chaste.—*Detroit Journal*, Detroit, Mich.

The creepy, crawly, slimy, ugly vampire woman is the creation of Virginia Pearson, lithe and willowy, beautiful and fascinating, as though to this vampire manner born. She reminds one slightly of Nasimova, when in her creepy, slimy, sinuous movements and green dress she played "Hedda Gabler." As a tigress, first purring and then scratching, or, at least, belonging to the cat family, and then with a scream or a laugh that had the element of a cry in it, she accomplished her end—panting and desolation.—*Denver Post*, Denver, Colo.

The role of "The Woman" is treated in a semi-mystical manner. It is well played by Miss Virginia Pearson with the utmost grace, seductiveness, and sensual beauty. She looks the part of the beautiful temptress and in the final scene in the grand room she displays ably seconds Mr. Hilliard. One realizes that here is no easy role, one who remembers how many times she is thrown about like a piece of furniture, kicked, kicked, and chased. Katherine Kaelred must laugh, sneer, shriek, and scream, and remain beautiful and seductive.—*Democrat*, New Orleans, La.

Mr. Hilliard's company is admirable in every respect, and his own performance, especially in the person of John Schuyler, is a real and sinister manner full of intensity.—*Chicago News*, Chicago, Ill.

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UP TO DATE NEWS OF THE STOCK COMPANIES

DEL. LAWRENCE POISONED

Mr. Del S. Lawrence, of the Avenue Theater, Vancouver, nearly joined the great majority, Saturday, a week ago. He had a long rehearsal on Saturday morning, and discovered that he would not have sufficient time to go home for lunch before the matinee. He went into a lunch room and partook of a hasty lunch, then returned to the theater, made up for the matinee and was waiting for the overture to be called, when he was suddenly overcome, and fell to the floor of his dressing room unconscious. A physician was called, and said that the popular actor was suffering from an acute attack of ptomaine poisoning. He worked for several hours over Mr. Lawrence, and finally his efforts were rewarded. Mr. Lawrence was unable to appear either Saturday matinee or Saturday night. However, thanks to excellent medical attention and the best of nursing, he was able to open the following Monday night as Kid Burns in Forty-five Minutes from Broadway, and scored a signal success.

BROOKLYN NOTES

Mae Desmond's work, together with Alfred Swenson, Caroline Locke, Kate Woods Fluke, Frank Fielder, and James Kyrie McCurdy, was excellent in the revival of *Lovers' Lane* at the Gotham in Brooklyn last week.

The production of *Oliver Twist* by Noel Travers and his players at the Grand, Brooklyn, last week was the best offering presented by him this season. Mr. Travers is a painstaking director, and Irene Douglas, George Carleton, Leona Stater, and Mina Stanley are doing some good work for this youthful manager.

As Fanny Jasper in *Get-Rich-Quick Wallingford* and as Rose Lane in *Alias Jimmy Valentine*, at the Crescent, Brooklyn, Mabel Montgomery appeared to advantage and has been highly praised for her work. George Allison and the company were seen to good advantage. *The Confession* in preparation.

DRAMA PLAYERS

The Drama Players at the Playhouse, Lowell, now in their thirtieth week, are receiving many offers for the summer, but after leaving Lowell they are anxious for a location where there is an intelligent clientele who appreciate refinement and correctness of detail. Under Kendal Weston, the players include J. Anthony Smythe, Isaac Dillon, Hallett Bosworth, Bertha Mae Mann, Gertrude Maitland, Laura Tittle and Alpha Perry Byers. They have produced Mrs. Warren's *Profession*, *The Prodigate* and numerous other pieces.

MARY SERVOS STOCK

Mary Servos opens her stock season on Monday in *Grand Rapids* with *The New York Idea*, to be followed by *The Man from Home*, *The Talker*, *Over Night*, and *Green Stockings*. Hugh Dillman will be leading man for the first four weeks, as he is under contract with Jessie Bonstelle. Ralph Morgan and Eugene Woodward have been engaged and Robert Middlemass, a Harvard graduate, with long seasons at the Castle Square in Boston as heavy man; Phillip Leigh, Dorothy Mortimer, and W. H. Bams are others engaged.

PAYTON'S NEWARK THEATER

Many theatergoers have been asking what the policy of the Orpheum Theater will be when the new Payton Newark Theater is ready for occupancy. Joseph Payton announces that the stock will be transferred intact, with Clifford Storch and Mabel Brownell, to the new house. The Orpheum may organize another stock. Meanwhile Payton will present *Ward De Wolfe*, *Stella Tracey*, *Fred Frear*, and Lawrence Knapp at the Newark Theater in musical stock.

GUY D'ENNERY RESIGNS

Guy D'Ennery's farewell at the Harlem Opera House on Saturday will be a great loss to the All-Star Stock, for during his season Mr. D'Ennery proved to be one of the biggest favorites ever in Harlem. He resigns to open with the Albee Stock at Providence next week as Bill Avery in *Alias Jimmy Valentine*. Lynne Overman will be Jimmy, Berton Churchill Al Doyle, and Frances Nielsen as Rose Lane.

GRACE YOUNG CLOSES

After a season of twenty-eight weeks with Kendal Weston at Lowell, Grace Young, the popular second woman, has closed to open her own company at the Merrimack Theater, Lowell. Howard Sidney has gone with her. Mr. Weston presented *The Minstrel of Clare* last week, and J. Anthony Smythe surpassed all his previous successes as Larry. Bertha Mann, Alpha Byers, Laura Tittle, Isaac Dillon, Hallett Bosworth and Orrin Shear were well cast.

AMY RICARD'S RETURN

The return of Amy Ricard to the stage, after a long absence, has created much interest in Salem, where she played *Madame X* Holy Week and last week played *Miss Lucy* in Mrs. Wiggs of the Cabbage Patch. Edna Oliver was especially lauded by

Lindsay Morison for the role of Miss Hasy, and Howard Selman, Eugene Du Bois, Otola Nesmith, Arthur Behrens, Joseph Guthrie, and Jack Bennett were in the cast.

LYTELL-VAUGHAN CO.

The roster of the Lytell-Vaughan Players, who on Monday last opened their fourth season in Albany in *Get-Rich-Quick Wallingford*, includes Bert Lytell, Evelyn Vaughan, Ralph Bell, Eugene Shakespeare, William L. Arnsdell, J. Francis Kirk, Helen Campbell, Halbert Brown, Louise Brownell, Fay Baker, Wilson Reynolds, Elmer E. Redmond, Frances Cappallano and Perry Hopper. *The Butterfly on the Wheel*, *Madame Sherry* and *The Ne'er-Do-Well* follow.

IRENE TIMMONS IN LOWELL

Irene Timmons's many New York admirers will no doubt be interested in her success in Salem and Lowell, where she alternates as leading woman. Last week she made her Lowell debut as Zaza.

THREE RELEASES

The Attack, *Mind-the-Paint Girl*, and *The Spy* are three Broadway releases for stock through Sanger and Jordan.

STOCK NOTES

Edward Langford has returned from his special season as leading man for Wright Huntington at South Bend, Ind., where in the few weeks he was there he received considerable praise from press and public, especially in his closing bill, when as Tony Allen in *The Boys of Company B* he was seen at his best. Jessie Carter, Mr. Huntington's leading woman, last season with Louis Mann, has proved very popular.

The stop from Joseph Lowellyn in *The Blue Mouse* to "Father Keller" in *The Rosary* is a long one, but John Flemmings successfully made it, much to the delight and approval of the Pittsfield people. His portrayal of the priest was delightfully appealing and clearly demonstrated the remarkable versatility of this clever actor.

James Kyrie MacCurdy gave his usual excellent performance at the Gotham recently in *The Melting Pot*, and Alfred Swenson in the *Whiteside* role gave a remarkable study of the difficult role, receiving excellent support from Mae Desmond, Caroline Locke, Frank Fielder, and Kate Woods Fluke. Paul Caseneuve, the new director, has been associated with Rhea, Bernhardt, and Salvini, and besides playing in the principal Paris theaters he is the American creator of *Madame X*, *Arsene Lupin*, *Sire*, and other well-known plays. The Gotham Players are seen in *Lovers' Lane* this week, with *The Barrier*, *The Confession*, and *The Talker* to follow.

Del S. Lawrence, the popular and successful actor-manager, who is at present appearing, supported by his excellent company, at the Avenue Theater, Vancouver, B. C., has promised himself a four weeks' vacation this summer. It is so unusual for this tireless worker to even be away from his theater for more than a day, but he has purchased a fifty horse-power Michigan car, and as he owns the fastest gasoline cruiser on the Coast he should not find time hanging on his hands. The company was seen in *The Eastest Way* last week, with Mr. Lawrence as Brockton, Maude Leone as Laura, and Ethel Corley as Elsie.

George Arvine is most successful at the head of his own company at Lancaster, Pa., where *The Girl of the Golden West* and *Brewster's Millions* have been presented by Mr. Arvine, Edwin Forsberg, Frank Jones, Sumner Gard, Francis Joyner, Harrington Reynolds, Jr., Adra Alsace, Helen Courtney, and Editha Ketcham.

In the ten weeks Gus A. Forbes has been leading man of the Mailey-Denison Stock, at the Savoy Theater in Fall River, he has played a wide range of parts. Opening as Stephen Ghent in *The Great Divide*, he followed with *Dandy in the Dawn* of a Tomorrow, *The Squaw Man*, *Madison in The Eastest Way*, *Pierre of the Plains*, *Kid Burns in Forty-five Minutes from Broadway*, *Pike in The Man from Home*, *Laylock in The Deep Purple*, *Richard Kettle in Over Night*, *Our New Minister*, and last week as Babbs in *Charley's Aunt*. It is safe to say no wider range of parts has ever been played with more success.

Lewis E. Parmenter, for two seasons in support of May Robson, is now playing important parts in the Rollo Lloyd Stock company in Concord, N. H. Mr. Parmenter came to the Lloyd company from Syracuse, where he directed a production of his own comedy, *Broke*, by the Boar's Head Society of Syracuse University.

Baker Moore, the popular Broadway juvenile of *The Third Degree*, On the Eve, *Wildfire* and other Broadway productions, has been secured for Dayton, O.

William Jeffrey, the popular leading man, opened Monday last at the Shubert, Rochester, N. Y., a Spring season in *The Deep Purple* and created a favorable impression. Susanne Jackson, Belle Starr, Harland Moore, Raymond Bradley, Fredrick Roland, Aubrey Beattie, William Eville, and Clara Coleman are playing the leads. Seven Days this week.

Everett Butterfield, who in Washington has headed his own stock, is appearing as Skeeter in *The Rosary* at the Harlem Opera House. Boy Gordon, recently in *The Yellow Jacket*, is playing Bruce and Marta Oatman as Laura.

Lillian Niederer, second woman of the Wadsworth Stock, was called to assume the lead in *Girls on short notice*, owing to the sudden determination of Jane Tyrrell not to play the part. Beatrice Bentley, upon equally short notice, played Miss Niederer's role of Kate. Cecil Owen feels prepared for any emergency with these two reliable women. Richard Thornton has proved to be one of New York's most popular leading men. *The Third Degree* this week.

Richard Buhler as Hiram Perkins in *Mary Jane's Pa*, at Toledo last week, was seen in one of his best roles. Martin Saline as Rome Preston, Dorothy Shoemaker as Portia Perkins, and Charles Laite as Sheridan were excellent. *The Ne'er-Do-Well* this week.

John Maurice Sullivan is renewing old friendships in Omaha, where he is now playing with Eva Lang in stock.

Charles Gunn's performance of *The Stranger in The Passing of the Third Floor Back*, at the Duquesne, Pittsburgh, has thoroughly established his ability as an actor by the tender, dignified, simply sweet, reverent interpretation he gave to the role. His reserve strength was wonderful, his kindly dominance of the situations perfect.



Hortsch, Tacoma.

FLORENCE BELL

A native of Michigan, Florence Bell claims the West as her home and makes no pretense at being known professionally other than a Pacific Coast actress, or, in the parlance, "a Coast defender." She is now rounding out a full year's continuous engagement as leading woman of the Princess stock at Tacoma, Wash., where she has become immensely popular. In similar capacity she has played in all of the principal cities of the Pacific Coast, including Los Angeles, Oakland, San Francisco, and Seattle. She has also been a member of several touring companies and has appeared on both the Orpheum and Sullivan and Considine circuits in vaudeville. Since becoming leading woman for the Princess she has appeared in between

forty-eight and fifty widely varied characters, and as proof of her versatility one has but to note the list of the plays in which she has interpreted the leading feminine roles, her best being *The Third Degree*, *The Chorus Lady*, *Girl of the Golden West*, *Merely Mary Ann*, *The Girl in the Taxi*, *Arizona*, *Salomy Jane*, *Pierre of the Plains*, and *The Spendthrift*.

Miss Bell's first engagement as leading woman was at the Central Theater in San Francisco. She joined the Princess stock in May, 1912, and has played continuously since that time.

She is considered one of the most capable leading women of the Pacific Coast, and incidentally one of the most smartly gowned.

ABORN OPERA

The Aborn English Opera company opened Monday last in Newark, presenting a repertoire of *Madame Butterfly*, *Tales of Hoffman*, *Lohengrin*, *Thais*, *Faust*, *Carmen*, *Lucia*, and *Il Trovatore* for a three weeks' season. Edith Helena, Jane Abercrombie, Alda Hemmi, Elena Krimes, Phoebe Crosby, Louise Le Baron, Elaine De Sellern, Mildred Rogers, Henry Taylor, Eugene Battain, Francis J. Boyle, George Shields, and Herbert Waters are among the artists.

"OVER NIGHT" IN HARLEM

As the Hotel Clerk in *Over Night*, at the Harlem Opera House, Lowell Sherman gave his own impersonation, adding many brilliant lines and making the role worthy of Mr. Sherman's talents. Jean Galbraith was charming as Mrs. Darling, and Guy D'Ennery, Maria Oatman and Ione McGrane gave the best support. Harriet Sterling was seen as the suffragette.

WARD DE WOLF TO HEAD STOCK

Ward De Wolf, one of the cleverest light comedians in the profession, who in The

MILWAUKEE STOCK

On April 13 the Shubert Theater, Milwaukee, will open a stock season with Pauline Lord and Robert Dempster in the leads, and Grace Goodall, Ann Warrington, John Daly Murphy, Edward Wade and Walter Dickinson in the leading character roles.

CAREY HASTINGS IN BAYONNE

New York's most popular character woman, Carey Hastings, has been secured for the Broadway Stock at Bayonne. Marie Grayber also has been secured.

JOHN SAINPOLIS STOCK

John Sainpolis will open a stock in two weeks' time at Dayton, Ohio, with Chrystal Herne as leading woman and Baker Moore as juvenile. Mr. Sainpolis is at present playing in *The Five Frankforters*.

Thomas Shearer, who since September has been one of Hoboken's real favorites, with Elizabeth Rathburn and Lavinia Shannon, has been secured for Poll's stock in Scranton.

BIG WEEK IN PHILADELPHIA

Five Changes of Bills, Benefits for Flood Sufferers, and Lively Competition Between K. and E. and Shuberts

PHILADELPHIA, April 2 (Special).—There were five changes of bills this week in downtown theaters, and as the majority of them were well-known attractions good business was the result. It is evident that the end of the season will close with a city full of good amusements.

With the generosity so common with the theatrical folks, benefits in aid of the sufferers of the Ohio flood have already been arranged at several houses. George Arliss in *Disraeli* will give a benefit at the Broad this week, and at the Little Theater Ghosts was given for the benefit of the sufferers last Saturday evening.

Another Victor Herbert operetta was seen here this week. The latest attraction is *Sweethearts*, starring Christie Macdonald, whose melodious voice is heard with good effect. There is a dearth of real Herbert marches.

A striking example of how the K. and E. and the Shubert houses are needlessly cutting each other's throats is shown here this week. Running in direct competition with *Sweethearts* is *The Chocolate Soldier* at the Lyric. Both of these musical attractions will draw exactly the same sort of audiences and as a result neither will do the business that it should. Though *The Chocolate Soldier* was seen here for the first time quite a few seasons ago, it still is a good drawing card. It goes to Boston from here, where it has been booked for a long run.

Margaret Illington in *Kindling* played here in 1911 at one of the Shubert houses,

where it scored a big success. She is now playing a return engagement at the Garrick. Her business is encouraging.

Lewis Waller and Madge Titherage, who were here earlier in the season in *A Butterfly on the Wheel*, are now appearing at the Chestnut Street Opera House in a new play, *A Marriage of Convenience*.

At the Little Theater the attraction is a triple bill, the first being *The Court* Tenor, adapted from the German, followed by *Peter Nestor*, adapted from the French, and French as He is Spoke, another adaptation from the French.

Last week was also a busy one in Philadelphia. *The Bird of Paradise* made a big hit at the Adelphi. Philadelphians evidently like richly staged plays, for those in which thousands of dollars have been spent in settings have done a big business here. *Beau Brummell* in the leading role makes a pretty, charming and attractive star and was so well "made up" that many in the house mistook her for a real Hawaiian maiden. The chorus and dancers were decidedly attractive. The play holds over this week.

The Mask and Wig Club of the University of Pennsylvania in *Maid in Germany* produced one of their best shows in recent years last week at the Chestnut Street. The burlesque on *Kismet* was decidedly clever. George Arliss is booked for several more weeks at the Broad and is having a record run in this city.

J. SOLIS-COHEN, JR.

CHICAGO TAKEN BY DUTCH

"The Silver Wedding," by Edward Locke, Set in a Sauerkraut Region—Full of Old-Time Effects

MINOR BURNAP, SUITE 61,
Grand Opera House Building.

CHICAGO, April 1 (Special).—Edward Locke's new play, *The Silver Wedding*, came to the Cort this week for a "metropolitan hearing." H. H. Frases being the producer. The author, in a sort of prologue to the audience via the programme, says that crook plays, dramas of sex and stories of passion have swamped the stage and drained out emotions, and that what we want now is a simple tale of simple folks. His *The Silver Wedding* is a tale of this kind—a modern Old Homestead with its scenes in the sauerkraut region of Pennsylvania.

Ludwig Koehler, a prosperous saddle maker, is the head of a contented family consisting, besides himself, of his German wife and his somewhat Americanized daughter, Martha. The girl falls in love with George, the German drug clerk in the village apothecary's shop. Both Ludwig and his frau like the young man, though his father wasn't the most-liked citizen in the neighborhood. But when George tells them that he has accepted a position in New York and will take Martha along with him, that puts another angle to the situation. The parents hesitate to give their consent to the wedding, for Martha is the light of the bedside, the goddess of this simple domestic altar. While the decision is hanging fire, Ludwig overhears George call him "a pig-headed old Dutchman." Of course George was speaking of his boss and not his future father-in-law, but being what George said, Ludwig refuses to think this tactless remark describes anyone but himself. He prohibits the wedding, but his frau, being just as much Dutch as he is, decides that his refusal will not make a bit of difference in the plans. The day for the wedding comes and Ludwig, still pig-headed while his heart aches, decides to cast gloom over the event by absenting himself therefrom.

Persuasion is useless; pleading vain. Martha is in despair and tears. But Ludwig's friends, the parson, the barber and the druggist, all to members of the village band, hit upon a ruse to keep Ludwig from the wedding. The old saddle maker is the leader of the band and he is notified that the band is engaged to play for a wedding. This works capitally—or there would be no last act—and in full uniform Ludwig marches into his own home to play for his daughter's wedding. Here the fight between the pig-headedness in his nature and his love for his daughter brings about a situation tenderly pathetic. But the old German plays his pig tactics till the finish.

On a winter's night Ludwig and his wife are celebrating their silver wedding. The friends come with presents and wishes of joy to cheer the hearts of the good Germans. But Ludwig is sad, for he misses Martha more than he can admit without breaking down. The neighbors have planned a surprise—Martha and her husband are coming on the night train from New York. The arrival of Martha fills the old man's heart with wondrous joy, yet he still refuses to accept George as a son-in-law. But there is still another surprise—a tiny little Ludwig is brought forth and placed in the old man's arms. This is the last straw, and holding his grandchild to his breast, Ludwig repents of his treatment of George and the curtain falls on a united family.

Thomas A. Wise plays the part of Ludwig. From this bare statement the ad-

mirers of Mr. Wise can easily form a vivid mental picture of a rotund old German, soft of heart but hard of head, who wins love and lifelong friendships despite his determination to have his own way about everything. Others in the capable and well-selected cast are Alice Gale as the German wife, Frances Nelson as Martha, Charles W. White as the drug clerk, Richard Malchion as the apothecary, John J. McCowan as the barber, Siegfried Schults as the parson, and Lydia Dickson, Geraldine Bergh, Rose Bender, Bratton Kennedy, and Gerhardt Janssen.

Mrs. Langtry appeared as the Majestic's headliner last week in her new playlet, *Justice*, a farcical satire on woman suffrage in a mythical future era when women shall sit on the bench and dispense "justice." Mrs. Langtry, superbly gowned, ascends to her throne of silk and satin and proceeds to call the court to order and to hear the case of Mr. Bunter vs. Mrs. Bunter. While not a particularly clever farcical sketch, it is about the best thing Mrs. Langtry has had since her advent on the vaudeville stage in this country.

The Seventh Chord, which escaped the floods and reached Chicago intact for the first performance in a large city, opens for a run at the Illinois, from whence Billie Burke departs. The play, which is a story of a composer who discovers an operatic star and wins fame after a hard struggle, is by Ashley Miller. Joseph Carl Brell, who wrote the music for *The Climax*, composed the score, and the arranging was done by Charles Miller, who is rapidly winning a name for himself by his ambitious and masterly work. In the cast are Dora De Filippis, Vera Michelena, Mary Shaw, Lewis J. Cody, Cecil Ryan, and Albert Latscha. Gustav Kerker will direct the orchestra.

A Thief for a Night, the comedy by John Stapleton and F. G. Wodehouse, has its metropolitan opening at McVicker's, with Jack Barrymore playing the role of an honest man whose sudden rise to fame as a burglar leads to comic entanglements. Others in the cast are Alice Brady, Frank Sheridan, Elmer Booth, Katherine Harris, Arthur Lacey, and Geoffrey C. Stein.

Blanche Bates, on whom the footlights glow has not shown for some little while, returns to the stage in A. E. W. Mason's play, *The Witness for the Defense*, which will be given at the Blackstone.

Admirers of the late O. Henry's genius are interested in the appearance of Norman Hackett at the Imperial this week in *A Double-Deceiver*, written by Donald C. Stuart from several of the Henry stories, notably his "A Double-Decker Decoder."

William Faversham's splendid production of *Julius Caesar* will remain another week at the Garrick.

The Yellow Jacket, which is attracting almost as much attention here as it did in New York, continues at Power's.

George M. Cohan is playing the big houses, as might be supposed, in his Broadway Jones.

Paul Armstrong's *The Escape*, with Helen Ware in the stellar part, will remain at the Chicago Opera House until this theater closes for good.

The Manchester Players will remain at the Fine Arts for two more weeks. This is the ninth week for *Hindle Wakes* at the Olympic and the run may continue for some time.

The *Lady from Oklahoma* will be seen at the Princess for another week.

Gertrude Hoffmann and the Broadway to Paris revue are attracting large audiences to the American Music Hall.

On Saturday afternoon the Ringling Brothers Circus will begin a short season at the Coliseum with two performances daily.

The Ziegfeld Follies continue to do a slashing business at the Colonial. Raymond, the magician, remains at the Studebaker another week.

The Silver Wedding continues at the Cort. Andrew Mack is this week's headliner at the Majestic. Laskey's production, *The Little Parisienne*, is the chief attraction at the Palace. The Divorce is the play at the Crown, and *The Shepherd of the Hills* is being played at the National. The Victoria has Mrs. Wiggs of the Cabbage Patch.

The benefit for the Drama League of America, tendered by distinguished actors playing in Chicago, was a big success. William Faversham and Cecilia Loftus in the balcony scene from *Romeo and Juliet*; Lewis Waller in recitations; R. D. McLennan (Othello), Jane Wheatley (Emelia), Odette Tyler (Desdemona), and Edwin Arden (Iago) in the chamber scene from *Othello*, and Miss Opp in recitations, besides an act from *The Yellow Jacket* played to a packed house at the Garrick.

LITTELL McCLUNG.

SAN FRANCISCO

Chauncey Olcott opened at the Columbia March 28 in *The Isle of Dreams* to a good house. He pleased.

At the Alcazar Charles Waldron and Madeleine Lewis starred in *The Passing of the Third Floor Back* March 24. They pleased, and the play entertained and a big house was present. Next at this house will be *The Million* by the same stars.

Prince of Pilsen is on its second and last week at the Cort. Business good. Sunday night, March 30, *The Merry Widow* was produced with Mabel Wilber, Charles Meakins, and Oscar Fiskman in the cast.

The Navy is still running the film of *From the Manger to the Cross*. The Orpheum has a big card in the return of Sam Mann and his players. Four Huntings, Dave Scholer, Louise Dickinson, Mile, La Tosca, the Tornado, and Edison's Moving Picture Pictures.

The Empress has *Bombay Grand Opera* co. and *Halliday and Carlin in The Battle of Bay Rum*.

Pantalone's has *Lads and Lassies*. Three Navarros, and John L. Sullivan to come.

The Tivoli's last week of opera ended March 20. Mary Garden and Tetraglari were the real drawing cards. Farewell performance and testimonial were given to W. H. Leahy, the promoter of the opera season and owner of the Tivoli. Liebenne gave piano concerts at Scottish Rite Hall, and Clara Butt, with Kennerley, Sumford, will give two concerts at the Cort March 30-April 6.

Paul Steindorff, the leader, presented *Stabat Mater* at the Greek Theater at the University of California.

Charles Ruggles, who was such a favorite at the Alcazar for years, will join *The Merry Widow* co. Thus from drama to musical comedy. The *Passion Play* was shown on the screen at the Y. M. C. A. for the benefit of the boys of our city. A. T. BARNETT.

MONTREAL

Officer 666 opened at His Majesty's March 24. Gladden James, J. J. McCabe, Sidney Stone, and Edmund Shalloo appeared in the principal roles. *Old Homestead* March 31-April 5.

Baby Mine paid a return visit to the Princess. Marjorie Cortland appeared in the leading role, and Vera Rial did good work as her friend. Walter Jones appeared in his original part of Jimmie. Primrose and Dockstader's Minstrels March 31-April 5.

The Florentine Singers are the feature of an all-around good bill at the Orpheum. Minnie Allan, a Montreal girl, scored in a neat act. Kate Ellmore and Sam Williams also scored. Albert Cutler, the billiardist, performed some wonderful feats with his cue. Earnie and Earnie, the Girl from Childs, Bernivice Brothers, and Colin Steele, and Carr are other items.

Mollie Williams and her co. give a good burlesque stock at the Gaiety. The show at the National are presenting *La Tosca* for their Easter bill.

W. A. TREMATNE.

NEW ZEALAND NOTES

WELLINGTON, Feb. 25 (Special).—The Dominion tour of the Get-Rich-Quick Wallingford company is panning out a great box-office winner. The tour closes at Auckland, the company returning to Australia to produce *The Fortune Hunter*.

One of Rickard's vaudeville companies is at present touring the Dominion, and doing good business.

We are promised an early visit from Julius Knight and company, with Millicent and Bella Donna. The tour opens at Auckland.

George Marlow, Ltd., send a strong dramatic company across from Australia at Easter to open a Dominion tour at Christchurch with *The Monk and the Woman*, to be followed by *The Queen of the Bedchamber* and other plays.

The Get-Rich-Quick Wallingford company is at present playing a season in Auckland, and during the early hours of Wednesday morning, the 26th inst., Harry Corson Clarke who plays *Blackie* in the clever comedy, was visited at his hotel by an enterprising burglar, who wanted also to get-rich-quick, and relieved Mr. Clarke of £516 in notes and gold and about £1 in silver. In his hurry he missed a bunch of jewelry valued by Mr. and Mrs. Clarke at £3,000.

With the exception of Fursie's new theater—His Majesty's—all the picture shows in and around Wellington are only doing fair business.

J. C. Williamson, Ltd., are organizing a company to tour the Dominion with *The Blue Bird*. The tour opens at Auckland at Easter.

An English company called *The Butterflies* arrived from South Africa on March 4, for a five months' tour of the Dominion.

With's Circus has done fine business during its North Island tour of the Dominion. The Messrs. With opened a Sydney season at Easter with an entirely new circus company.

The Brennan-Fuller management are doing first-class business at their vaudeville houses in Wellington, Christchurch, Dunedin and Auckland.

Edward, a clever magician, illusionist and card manipulator, is at present touring the Dominion and doing good business.

The J. C. Williamson New Comic Opera company has been doing record business in every town visited during its present tour of the Dominion. The company opens in Melbourne at Easter with a revival of *The Chocolate Soldier*. Among the attractions promised as by J. C. Williamson for the latter part of the present year are visits by the Puss in Boots Pantomime company and the Royal Comic Opera company.

Alf. Linder's Costume Comedy company, The Polies, has been doing fine business right throughout its Dominion tour.

Barton's Circus is touring the South Island just now. Business fair.

ANDREW SMART.

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JOSEPH AND HIS BRETHREN

town visited during its present tour of the Dominion. The company opens in Melbourne at Easter with a revival of *The Chocolate Soldier*. Among the attractions promised as by J. C. Williamson for the latter part of the present year are visits by the Puss in Boots Pantomime company and the Royal Comic Opera company.

"SWEETHEARTS" IN BALTIMORE

Victor Herbert Directed, and Was Ardently Kissed by Christie Macdonald and Encores Followed in Showers

BALTIMORE, April 2 (Special).—The Academy played to capacity almost every night, where Christie Macdonald appeared in Victor Herbert's new operetta, *Sweethearts*. This piece was produced for the first time on any stage at the Academy March 24, before one of the largest and most enthusiastic audiences which filled a local theater this season. Mr. Herbert conducted the orchestra on the opening night and received a great ovation on his appearance, which reached a climax at the end of the first act, when, amid thunderous applause and waving of handkerchiefs and bravos, he came upon the stage. I can recall no more wildly enthusiastic reception to any performer, singer, author or other professional than that which greeted Mr. Herbert on Monday night.

Just what the ultimate fate of this new operetta will be is not easily surmised at the present time, as it has many faults which must be obliterated before it can ever hope to gain lasting success, which it should achieve to a considerable degree when the necessary cuts are made and its action quickened. It took almost two hours for the unfolding of the first act, and this, combined with the fact that interest was not sustained and its action at times almost apathetic, made one earnestly wish for a respite before more of Sylvia's adventures were unfolded. The second act moved with more swiftness. Without fear of exaggeration, this chorus approaches and compares favorably with that of the Chicago Grand Opera in both beauty of tonal quality, strength and volume of voice, and the splendid attack and unison displayed in their rendering of several stirring numbers. The score which Victor Herbert has composed cannot be said to abound in tuneful lyrics, nor does it possess any one special number that approaches the waltz motif in *Mile Modiste*, the "Dream Melody" of *Naughty Marietta*, and "The Romance" number in *The Enchantress* in pure melodic virtue.

Christie Macdonald as usual sang and acted in an irreproachable manner, and completely dominated the stage at all times. Tom McNaughton is entitled to second honors. Thomas Conkey and Edwin Wilson could both improve on their roles, the latter by inserting a bit more ardor into his love making and assuming more natural postures when not in action. Lionel Welsh,

is extremely good in his particular line of characters, and gives his usual clever performance of the conceited and slow-moving type of Englishman.

The Garden of Allah is being presented in Baltimore for the first time this week at the Academy, where it began a two weeks' engagement March 31, to a capacity house. Dorothy Donnelly, Lawson Butts, and Herbert Mawson are seen in the leading roles. An unusually heavy advance sale from nearby towns indicates a most successful engagement.

That consummate artist, Mrs. Fiske, is again with us, and an overflow audience was on hand to welcome her when she began her engagement at Ford's on Monday night in Edward Sheldon's *The High Road*. The Governor's Lady April 7.

Walker Whiteside and *The Typhoon*, which we have all been quite anxious to see, arrived in Baltimore at the Auditorium for a week's engagement Monday March 31. One deeply regretted Florence Reed's absence from the cast. A good sized audience was on hand at the opening. The Sun Dodgers, with George Monroe and Nora Hayes, April 7.

Ernest Ball and Maude Lambert head the bill at the Maryland this week.

A number of prominent theatrical people attended the premiere of *Sweethearts* at the Academy last week. Among those in the boxes and the orchestra chairs were Mrs. Victor Herbert, Marc Klaw, Abe Erlanger, Charles Dillingham, A. Baldwin Sloane, Henry Blossom, Samuel F. Nixon, Mrs. Nixon Niedlinger, and the producers, Mark Luescher and Louis Werba.

It is quite probable that the premiere of the new production for Mizal Hajos, which Messrs. Werba and Luescher have in preparation, will take place in this city during the week of April 14 at Ford's.

The regular season at the Academy of Music will come to an end, if the present arrangement is not altered, April 12, when *The Garden of Allah* concludes its two weeks' engagement. A season of stock will be immediately inaugurated April 14 by Percy Haswell and her co., the engagement being for four weeks, at the end of which time she will be compelled to leave to begin her summer season in Toronto.

The Woman at Ford's and the Paint and Powder Club at Albaugh's drew large and appreciative audiences.

I. BASTON KREIS.

IRISH PLAYERS HOLD BOSTON

Endorsed by Drama League and Censored by Mayor Fitz—Harvard's Prize in New York Next Fall

BOSTON, April 1 (Special).—The openings of last night brought two welcome attractions—Douglas Fairbanks in Hawthorne of the U. S. A. to the Colonial, and Emma Trentlin in *The Firefly* to the Shubert.

The Irish Players at the Plymouth have been playing some pieces new to Boston. *Mixed Marriage*, by St. John Ervine, seems to be about the strongest and most sincere play in the tragic vein that the Irish dramatists have yet given us, while *Patriciot*, by Lenox Robinson, is a tragedy-comedy of great human appeal and also of great technical excellence. The company retains the simplicity of its style and its ability for team play, despite its travels far away from the Abbey Theater. The Drama League has issued an unusually enthusiastic bulletin in commendation of the Irish Players and their plays.

To every one's regret the Irish Players have submitted to Mayor Fitzgerald's "request" that the Playboys be omitted from their programmes. As H. T. Parker says in the *Transcript*, "It is bad enough to have the theatres subjected, as they have been for three years, to the purblind, ignorant and self-advertising censorship that the mayor's caprice and vanity impose upon them. It is worse that they are now to be subjected also to his electioneering tricks. Had the once embattled and indomitable Lady Gregory chosen to resist him, she would not have lacked support."

The playing committee of the Drama League has drawn upon itself some sharp criticism for its failure to endorse Kismet, now being played by Otis Skinner at the Hollis Street. It is often difficult to understand by what standard the League judges plays. Surely Kismet is as worthy of support as a good many attractions that have this year received what advertising the League has at its command. Mr. Skinner himself, however, is speaking before the members of the League this afternoon.

The old Boston Theater had a fire scare Thursday night. A nearby building on Tremont Street being afire, the department notified Manager A. L. Levering, who proceeded to handle the situation effectively. The third act of *The Round Up* was just over. The orchestra played *The Star Spangled Banner*, which brought the large audience to its feet. Mr. Levering then quietly stated that there was a fire on Tremont Street and asked the audience to file out, which it did with no confusion. The audi-

ences in Keith's and the Bijou were not diminished.

Professor George P. Baker of Harvard has just finished a course of eight free lectures on Dramatic Composition. The public response was enthusiastic. Huntington Hall being crowded with aspiring playwrights each time. In the last lecture, which was illustrated, Professor Baker gave some of the results of his recent trip to Europe, where he went to observe the work of the German and English stage managers of the newer school.

Charles Stevenson, who has been playing Count Anteon in *The Garden of Allah*, resigned from the cast the other day at the end of the engagement at the Boston. George C. Tyler had asked him to change his impersonation in some ways, and Mr. Stevenson felt unable to comply. His relations with Mr. Tyler remain amicable however. The part seems a hard one to fill. Mr. Stevenson having had three predecessors, including Eben Plympton and Arthur Forrest.

On the strength of his successful Harvard prize play, *Believe Me, Xanthippe*, John Frederick Ballard has sold two other plays, one, *We, the People*, to John Craig, for production at the Castle Square, and another play, which concerns medical matters, to David Belasco. *Believe Me, Xanthippe* is now in its eleventh and last week at the Castle Square. It is soon to be put on in some of the New England cities, and will then go to Chicago, reaching New York in the Fall.

W. P. Carleton is to rejoin the Castle Square company, having a part next week in *The Darling of the Gods*.

Cupid and Common Sense, by Arnold Bennett, is being played this week at the Toy. *Thieves*, by Earl Derr Biggers and Grover Harrison, is the one-act play at the Bijou. Officer 666 continues at the Park. Ready Money has moved to the Majestic for its final week. *The Top o' the Mornin'* is at the Tremont, and Maelyn Arbuckle in *The Round Up* at the Boston.

The Browning Society of Boston and the American Drama Society are to undertake shortly a production of the poet's historical play *Stratford*.

Miss Horlman's company comes to the Plymouth on the 28th for two weeks. Instead of the three as formerly announced.

Lillian Russell is at Symphony Hall tonight telling *How to Live 100 Years*. FORREST IZARD.

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EMPIRE Broadway and 40th St. Eves. at 8:15, Mat. Wed. and Sat. at 2:15
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LAURETTE TAYLOR

In the Comedy **PEG O' MY HEART**

By J. HARTLEY MANNERS.

SALT LAKE CITY

The six-reel feature film, *One Hundred Years of Mormonism*, drew immense business at the Salt Lake week March 17. Several hundred "old folks" (over seventy years of age) were invited as guests March 18. In the audience were some members of the first pioneer train and many who followed. Buntz Falls the Stripes week March 24.

Edith Lytle as Mercia in *Sign of the Cross* at the Colonial, won all hearts week March 16.

A mammoth concert was given in the Mormon Tabernacle March 21, the entire programme being the compositions of, and under the direction of Professor Evan Stephens. An audience of over four thousand people were present. The choir of the evening was composed of nearly fifteen hundred adult voices.

Lolo, the Indian Girl Mistic, proved attractive at the Orpheum week March 16. Mr. and Mrs. Jack McGreever were welcomed back. McCormack and Irving, Charles B. Lawlor and Daughters, the Benson Players, James H. Cullen, Three Glinzerettis, all good.

Frances Clare and her tribe of "Just Kids" drew all the house could hold at the Empress week March 19. The Great Westin, Charles De Land, Mary Orr and co., were good. Lucille Savoy was dainty and artistic, and the Patty Brothers were wonderful.

At the Garrick the Ross and Reynolds Stock

NEW YORK THEATERS.

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Klaw & Erlanger present

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Cast and Ensemble of 100

Book and Lyrics by C. M. S. McLeelan.

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Charles Frohman Klaw & Erlanger, Pres. Eves. 8:15. Mat. Wed. and Sat. 2:15.

Charles Frohman's Annual Musical Comedy Production.

Julia Sanderson

In the latest Gaiety Theatre (London) Musical Comedy success.

The Sunshine Girl

With Joseph Cawthorne, and 100 Others.

Criterion B'way & 44th St. Eves. 8:15. Mat. Wed. & Sat. 2:15.

CHARLES FROHMAN, Manager.

Klaw & Erlanger present

ROBERT HILLIARD

as ASCHER KAYTON

IN

THE ARGYLE CASE

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New York's Newest Theatre. Just W of B'way Eves. 8:15. Mat. Wed. and Sat. 2:15. Wednesday Matinee, Popular.

The American Play Co. Announces

A New Play in Four Acts.

WITHIN THE LAW

By HAYARD VILLER.

REPUBLIC THEATRE, W. 42d St. Eves. at 8:15.

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DAVID BELASCO presents

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A GOOD LITTLE DEVIL

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Recommendations of Gerard and Maurice Rostand

Adapted by AUSTIN STRONG, with special music by WILLIAM PURVIS.

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David Belasco presents

YEARS OF DISCRETION

A Comedy in 3 Acts by

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PALACE THEATRE OF NEW YORK B'way & 47th St. Eves. 8:15.

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Devoted Exclusively to American and Foreign Novelties of the First Rank

LA NAPIERKOWSKA in the Dance of the Sea

And Ten Other Big Acts

Prices: Evenings, 25c., 50c., 75c., \$1.00, \$1.50

Matinee, 25c., 50c., 75c., \$1.00.

52 Smoking in the Balcony

co. presented The Parish Priest week March 17 to fair business. Bonnie Bernard was manager.

Willard K. Wilson has joined the co. as leading man.

Rosa Roma, the popular vaudeville violinist, wife of Manager Sutton, of the Empress, was in town for a few days' visit, and has come to fill an engagement in Eastern cities from which she will go direct to Europe to play a big time contract.

C. E. JOHNSON.

NEWS OF OTHER CITIES

BROOKLYN

She Stoops to Conquer and The Rivals, comedies from the old school, were offered March 24-25 at the Majestic by Annie Russell and her splendid supporting co. Brooklyn theatergoers failed to show their appreciation of this opportunity. The Chocolate Soldier drew on large and appreciative audiences at Teller's Broadway. Charles Purcell was seen in the title role. Margaret Livingston attracted a splendid week's business at the Montauk with her production of Kindling. Byron Henley and Malcolm Duncan also won favor. Dramatic playlets were in the majority at Keith's Orpheum last week. The Kick-In, with Willard Mack and Marjorie Buchanan in the cast, defeated all comers for headline honors. Alfred Fischer in Mrs. Jack and Grace La Rue in The Record Breaker pleased. The Empire Comedy Hour simply stopped the show. They are comers. Truly Shattuck and The Kingdom of Destiny proved to be attractive features at Keith's Bushwick. The Wrong Hero, Beatrice Moreland and co., Strangers in a Strange Flat, and Max Hart's Six Steppers were among the prominent attractions on the bill. Not in the last half decade of years has there been such a thorough approval accorded the premier stock performance of a Broadway success as greeted Get-Rich-Quick Wallingford, which was presented by the popular members of Keith's Crescent Stock co. The play was well cast and the master hand of William Mason's personal direction was in evidence. Capacity audiences were the result. J. LEBOY DRUG.

JERSEY CITY

S. H. Dudley, a rattling good colored comedian, supported by a large, hard working co., came to the Majestic March 24-25 to excellent patronage, and the entire outfit was immensely a farce called Dr. Beans from Boston. The smart set in the title of the organization, and it fairly contained the name, Rebecca of Bunsybrook Farm, with Edith Tallaferra, March 31-April 5. At Orpheum Creek, by the Academy Stock co., crowded the Academy of Music at every performance March 24-25, and the play was capably presented by this popular crew. The play possesses heart throbs, thrills, and lots of comedy. A Ragged Hero March 31-April 5. Once a week hereafter each Tuesday night will be cabaret, and will follow the regular performance. The Academy Stock co. will have a ball at Elks' Hall 5. This is Jubilee Week at the Orpheum, and the business is fine. The leading act is Juliette's Elephants, assisted by the Arcadians, Rose Berry, Ed. Jones and co., Allan and Dale, Fossati, Ferns, Kerns and Blagiew, John Doyle, Steep, Allman and Kins, and a photographer. The Six Musical Outfit headed a good bill at the Monticello March 24-25 to excellent patronage. The Wife was put on by the Broadway Stock co. at the Broadway, Bayonne, March 24-25 to large business. It is a comedy and good production. The Great Divide March 31-April 5. Henry Horton and co. head the bill at the Opera House, Bayonne, March 24-25, where business is very good. Odessa was the leader at the Hudson, Union Hill, March 24-25, to capacity business. Other acts on the bill are Homer Miles, Ben Hendricks and co., Sidney Jarvis and Virginia Dale, Le France and McNabb Van Hoven, the Six American Dancers, and the Kin-Ners. Bert Ingram, treasurer of the Orpheum Theater, mourns the loss of his father who died here March 25. WALTER C. SMITH.

ATLANTIC CITY

Nasimova in her serpent-like character of Bella Donna occupied the stage of the Apollo here on Easter Monday, March 24, and Tuesday, March 25, to excellent business. Within the law, with the same co. which played here the last week in January, occupied the same stage 24-25. This co., headed by Catherine Tower, is booked as opening in London in June. Joseph Hawley now has the part of Joe Garson formerly played by Roy Fairchild. Mack and Wig Club of University of Pennsylvania March 25, matinee and night, to crowded houses. Lina Cavalleri and Lucien Maratons in concert Sunday, March 25, with costumes. Excellent programme and a big audience. The Savoy (vaudeville) has inaugurated a policy for the past two weeks of "no headlines," billing straight acts with the time of appearance on the plan of Broadway houses. A large moving picture theater, unnamed, has been opened here for colored people exclusively. The house is of concrete and brick, of unusual strength and stability. The City Square Theater, capacity 1,000, celebrated its first anniversary March 31-April 1, 2 with Daniel Frohman's production of Sarah Bernhardt in Queen Elizabeth. Following April 7-8 is James K. Hackett in The Prisoner of Zenda. The house has made its popularity with independent films. Mutual service, and a feature every day. The latter has been a sufficient drawing card to bring crowded houses almost every night and frequently waiting lines. Five- and ten-cent prices prevail, save for this engagement, when ten and twenty-cent prices will be given. At the Apollo Grace Filkins in The Love Lease March 31-April 5. Milestones April 1, 6. ARTHUR G. WALKER.

HARTFORD

The last concert of the Hartford Philharmonic Orchestra March 26 was attended by the usual fine audience which regularly attends the well-established home institution. Mr. Prutting, the conductor, and all the players deserve and received cordial praise for their work. The Round-Up March 31, 22 seems to be perennial, though this is the first time Mary Lamb has played the role of sheriff here. His wonderfully clever and finely shaded interpretation shone brightly in the midst of the supporting co., which, however, was somewhat handicapped by the old-fashioned style of the melodrama. The battle scene thrills as of yore. Robert Mantell opened week of March 24 at Parsons in repertoire, which, except for Louis XI, March 25, is Shakespearean. Audiences have been excellent and the engagement is running much interest. Vaudeville this week is represented by a good bill at Poll's, and business continues remarkably good there, as at the other lower-priced houses. Lillian Russell at the Parsons March 31. Ready Money April 3-5.

Active preparations are under way for the special engagement at Poll's week of April 7 of the Governor's Foot Guard Band. This band is attached to the First Company, Governor's Foot Guard, the latter a crack company chartered in 1771. As a military band this band is hardly excelled, and the engagement is a local event of keen interest. HARRIS GRAY BAKER.

RICHMOND, VA.

Dustin Farnum in The Littlest Rebel March 20-22 at the Academy of Music pleased; business only fair. The Abner Knechtel Grand Opera co. presented The Tales of Hoffman March 24, Lucia di Lammermoor March 25, Il Trovatore, matinee, March 26, and Lohengrin night March 26, to poor business; deserved better. The Daughter of Heaven, with Viola Allen, March 2-20. The Newlands and Their Baby at the Bijou March 24-25, pleasing capacity. Billy B. Van in A Lucky Hoodoo March 31-April 5. Robert Henry Dodge and co., Lew Wells, Ruffen Monkeys, Coffman and Carroll, Adair and Wyant and pictures at the Colonial March 24-25. Knute Erickson in The Seminary Girl at the Empire March 24-25; business good. W. G. NEAL.

PITTSBURGH

Ethel Barrymore charmed large audiences at the Grand as the headliner March 24-25 in The Twelve Pound Look. David Torrence and Suzanne Sheridan gave good support. Willis Hottel Walsfeld also scored on the same bill. Gus Edwards' A Kid Kabaret in Kidland March 31-April 5. Bought and Paid For played a return engagement at the Alvin week of March 24, giving an extra matinee on Friday. The presenting co. was the same excellent one seen here earlier in the season, with the exception of Allan Adair, who replaces Daniel Gold as the Japanese butler. William Hodge in The Road to Happiness March 24-25, and Mrs. Leslie Carter in repertoire follows. Robin Hood was well presented at the Nixon March 24-25 before good houses by a competent co., headed by Bessie Abbott. The other principals were Harriette Wakeland, Walter Hyde, Herbert Watrous, and Francis Lieb. Robert Lorraine in Man and Superman March 31-April 5, which will be followed by Frances Starr in The Case of Becky. Uncle Tom's Cabin is always a drawing card, and March 24-25 at the Lyceum was no exception to the rule. The cast was a well balanced one. Business was more or less affected during the latter half of the week, however, by the severe flood in Pittsburgh. The management of the Lyceum acquired the services of a pump engine to pump water from their building. A return of Matt and Jeff March 31-April 5 follows Norman Hackett in A Double Deceiver. Much Ado About Nothing was the offering of the Harry Davis Players at the Duquesne March 24-25, with Lillian Kemble as Beatrice, and Charles Gunn in the role of Benedick, both of which were well interpreted. Dennis Harris, Jerome Storm and Frank Wright and other members of the co. were well cast. A revival of The Chorus Lady March 31-April 5. Beauty, Youth and Polly entertained largely at the Gayety week of March 24, James E. Cooper and Tom McEneaney being the chief funmakers. The Trocadero next. DANIEL J. FACKNER.

ST. PAUL

Adelaide Thurston in The Love Affair held the stage at the Metropolitan March 23-25. Broadway Jones March 27-29 owed much of its popularity to the presence in the cast of Edith Lockett, who established herself firmly in the hearts of St. Paul theatergoers as in the case of the Nellie co. during the summer stock season of 1911. Gypsy Love April 3-5. Rose Maud April 10-12. Divorce Question April 13-15. Elks' Minstrels April 17, 18. Nasimova April 20-22. Darkness still enshrouds the Shubert. Hanky-Panky March 30-April 5. The Orpheum bill March 23-25 was received with even greater favor than the road last week. Acts appeared in order named: Delmar and Delmar, Ben Linn, Tom P. Jackson and Bernard Cavanaugh, McCormack and Wallace, Edison Talking Pictures, Laddie Cliff, and Gus Edwards' Song Review. Hal Stephens is again presenting his attractive impersonations at the Empress, Moffat La Reine and co., Four Melody Monarchs, Broomstick Elliott, and Van Cleave, Denton and Pete completed the bill. The Queens of the Folies Bergere rejoined at the Grand. JOSEPH J. FRYER.

SEATTLE

At the Metropolitan the attraction was Alma, Where Do You Live? March 16-19, presented by an efficient co. before houses averaging good business. Grace Drew in the title-part invested the roll with skill and charm. The City March 17-23, matinees 20-23, was presented at the Seattle before large and capacity houses, and was well received. In the cast were Edna Ober, Claire Sinclair, Guy Hittner, John C. Livingston, and other talent. At the Moore motion pictures March 16-19 and 21, 22, Josef Lherinne in concert March 20 drew a good attendance. At the Grand Clemmer, Alhambra, and Melbourne motion pictures March 16-22. At the Orpheum Mason and Keller in In and Out March 16-22. At the Empress, Pattee's Diving Girls and vaudeville March 16-22. At the Pantheon the Five Columbians, singers and dancers, and vaudeville March 16-22. BENJAMIN F. MASSENEY.

SPOKANE

Big houses greeted Gypsy Love March 18-20 at the Auditorium. Aside from the pretty and insinuating waitress of Arthur Albro and Phyllis Partington, there were many enjoyable musical numbers. The stock co. at the American scored heavily in a house from Mars. Henry Hall as Horace Parker made the biggest hit of his engagement. Justina Wayne as the Minnie, Laura Adams as the aunt, and Robert Wallis as the messenger from Mars also were good. The Fortune Hunter is underlined. A new type of thief broke into the Auditorium.

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and got away with a piano keyboard and several bushels of flowers. The piano has been a prop at the Auditorium for twenty-three years. Manager Carl Milligan, of the American Stock co., has signed two new players, Marjorie McNulty for insurance and Marshall Hudson for character. Miss McNulty is from San Francisco. Mr. Hudson from Bakersfield, Cal. Carroll Ashburn and Grace Johnson terminate their engagements next week. The talkies, Edison's Kinetophone, will be the featured attraction at the Orpheum next week. Chief Eagle Horse, said to be the only full-blood Indian who qualifies as a vocal soloist, opened an engagement at the Casino motion picture house March 22. The chief has a baritone voice. W. S. McONNA.

ST. LOUIS

Henry Miller delighted good sized audiences in The Rainbow at the Century March 23-25. Ruth Chatterton as Cynthia also pleased and the entire play was met with the heartiest approval. The Blindness of Virtue March 30-April 5. Elway and Erlanger's production of Ben-Hur, which held the boards at the Olympic March 23-25, proved as great a show as ever. Billie Burke in The Mind the Paint Girl March 30-April 5. When Dreams Come True, Philip Bartholomae's first musical comedy attempt, proved successful at the Shubert March 23-25. The Passing Show of 1912 March 30-April 5. Harry Lander was seen here for the first time in four years at the Garrick March 23-25, where he drew large and well pleased audiences. Bought and Paid For March 30-April 5. Clyde Fitch's play, The City, proved a fair drawing card for the American March 23-25. Over Night March 30-April 5. The Time, Place and the Girl in tabloid form was the attraction at the La Salle March 23-25. The System proved an excellent headliner at the Columbia March 23-25. Arnold von der Aue, a Tyrolean singer, captivated the audience at the Victoria March 23, where the German Stock co. played Gustav von Moser's play Salontyroler. The new Grand Opera House was opened for the first time since its remodeling March 23. This beautiful place will be used as a top cent vaudeville house. The audience was welcomed by Mayor Kreisman, Building Commissioner McKelvey, Frank B. Tate, and Manager E. W. Dunlin. Eleven acts and several reels of pictures constituted the opening bill. The Oriental Burlesquers were at the Standard March 23-25. Zillah's Own co. March 30-April 5. Rose Sydel in Feast of Fun drew well at the Gayety March 23-25. This is said to be Miss Sydel's farewell. Behnam Show March 30-April 5. VIVIAN S. WATKINS.

NEW ORLEANS

Zoe Barnett in The Red Rose was the attraction at the Tulane March 23-25. This musical comedy has merit and the co. presenting it was entirely satisfactory. Thurston, who is always clever in his work as

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a magician, appeared at the Orpheum March 23-25. Neil O'Brien's Minstrels March 30-April 5. The Kiss Waits was a big attraction at the Dauphin March 23-25, with Valerius Suratt as the feature. The lady has ability and beauty, and the opera made a splendid impression.

The Peruch-Gynese Stock co. put on The White Sister March 23-25 in an intelligent manner and to excellent houses. Woman Against Woman March 30-April 5. The Orpheum continues decidedly popular, particularly by reason of the Edison Talking Moving Pictures being the headline March 24-30. The other features were Joe Welch Mein Liebeschen, Schicht's Marionettes, The Gypsy Queen, G. S. Melvin, Les Marces Belli, and the Symphony Orchestra. J. M. QUINTEWA.

OMAHA

Owing to the terrible tornado disaster which visited Omaha and vicinity Easter Sunday evening, in which over 130 people were killed, twice as many injured and over 2,000 rendered homeless, business since that event at all the playhouses is consequently very light. Yeaze gave a delightful concert to a large audience at the Brandels March 20. John Drew in The Perseus and Hushand followed March 21, 22 to fair business. Victor Morley and an attractive co. in The Quaker Girl March 23-25. Maude Adams March 31-April 1. At the Boyd the Eva Lang co. are giving a good presentation of Seven Sisters. Week of March 30 The Dawn of a To-morrow. McIntyre and Heath head the vaudeville attractions at the Orpheum. The Columbia Burlesquers, with Charlie Howard, are seen twice daily at the Gayety. The Jardin De Paris Girls are on at the Krug. J. RINGWALT.

PROVIDENCE, R. I.

The Colosseum proved one of the most elaborate amateur productions that Providence has yet launched. Some seven hundred people were mustered into the east, including many of the city's best talent. It remained at the Providence Opera House the entire week March 24-30, the proceeds of which are to be given to the Spargus House Fund. The Merry Countess March 31-April 5.

The waning vaudeville season at Keith's brought forth another excellent bill headed by At the Movies and Ray Cox. Others included Caesar's Nest, Cliff Gordon, Madden and Fitzpatrick, John Higgins, Lillie Sisters, and the talking motion pictures.

Entire success crowned the efforts of the Empire Stock co., with the performance of The Test, which was on view to good audiences March 24-30. The Only Son March 31-April 5. The Widow of Indian Life was carefully portrayed by a clever cast at the Colonial March 24-30, with the performance of Where the Trail Divides March 24-30. Good houses prevailed throughout the week.

Billy Watson and a good co. showed the way to fine business at the Westminster March 24-30. The roster of the thirteenth Albee Stock co. is now practically complete, the members of which are busy preparing for the opening performance of Alias Jimmy Valentine 7. The advance sale, as usual, for opening night has entirely exhausted the seating capacity of the house, and indications point to a most satisfactory revival.

During his stay here with Broadway Jones, George M. Cohan renewed old acquaintances, many of whom took advantage of the occasion by witnessing his performance at the Providence Opera House.

ALBANY, N. Y.

The Lytell-Vaughan Stock co. auspiciously opened their fourth annual summer season of popular stock productions at Harmanus Bleecker Hall week March 24, appearing in a creditable presentation of Get-Rich-Quick Wallingford, which pleased full capacity houses. The personnel of the same was the last season, with the exception of Halbert Brown, who is a newcomer this season. Nobody's Widow follows.

The Dammers, with Pete Curley, Kate Prior, Johnny Walker, and Bessie Pierce, offered good burlesque at the Empire, which drew packed houses the first half of week. The Gay White Way co. filled out the week to big business.

At the Gaiety the Dainty Duchess Burlesquers held the boards and did tremendous business. Prominent were Mollie De Leon, Tom and Gertrude Moys, Adams and Green, and Boyer and Hanson.

Proctor's offered a splendid bill, the following artists appearing: Will H. Mack, Gus Williams, Junie McCree and co., The Graces, Harry P. Dalton, Diana La Tour, and Veronetta Clark Trio. The customary large audiences prevailed.

Sidney Dean and co., Follette and Wicks, McElvey Marvins, Doc Rice, and Montague's Orchestra were drawn features at the Colonial and business was big.

Daniel E. McMahon, manager of the Gaiety Theater, announces that he intends building a new burlesque theater in this city. Several sites are in view, the final one expected to be consummated within a few weeks. The new house will have a seating capacity of 1,000 and will book semi-weekly attractions.

CINCINNATI

David Wardfield returned to the Grand March 24 for one week in The Return of Peter Grimm. Star and play repeated wonderful success attained here two years ago, when Mr. Wardfield presented his now well-known characterization of Peter Grimm in the early stages of the play's career. Supporting co., practically the same. Frances Starr in The Case of Becky March 31-April 5. Both Belasco productions are awakening keenest interest.

Nora Bayes in The Sun Dodgers at the Lyric March 23 for a week, was greeted by a large house. George W. Monroe and Harry Fisher are featured. Miss Bayes, very popular here, received an ovation and was conspired to sing many of her old songs. Little Boy Blue with Kathleen Clifford March 30-April 5.

Happy Hooligan pleased at the Walnut Street before two big houses March 23, business continuing good through the week. Co. good, especially comedians. Charles Grapewin, supported by Anna Chance, in Between Showers follows. Mike Donlin, formerly of the Cincinnati Reds, is in the co.

The second week of the talking moving pictures drew large crowds to Keith's March 23-29. George Beban in The Sign of the Cross headed the vaudeville bill. Mrs. Gene Hughes in Youth running a close second. The rest of the bill was good.

At the Olympic, the Kinemacolor views of the Panama Canal and Balkan War are having a successful run with daily matinees.

James K. Hackett in the photo play, Prisoner of Zenda and other photo plays de luxe opened at Music Hall March 23. Follette of the Day was the bill at People's March 23-29. New Century Girls follow.

KANSAS CITY

The Shubert had The Passing Show of 1912 as their attraction March 23-29, playing to a series of packed houses. Kansas City seldom sees a bigger show and in fact seldom a better one. The performance was a big hit from curtain to curtain, with Tricie Fricana winning principal honors and Willie Howard running a close second. When Dreams Come True March 30-April 5. Harry Lauder April 6-12.

The Grand attraction March 23-29 was The Roarers, seen here many times, but always welcome. Excuse Me March 30-April 5.

The Willis Wood was dark for week of March 23-29, the underlined attraction for March 30-April 5 being The Quaker Girl.

Tempest and Ten, a vocal offering, and a sketch called Detective Kees, by Arthur Hoops and co., were the feature numbers of a good bill at the Orpheum March 23-29. Business good.

The Garden had Harry Johnson, of minstrel fame, for its topliner March 23-29, and with the Russian Alexanders, Sam. J. Curtis and co. and six other acts played to big business throughout the week.

The Empress had Frank Karpis's London comedian in The Wow Wows as the headline March 23-29, playing to the usual good business.

The College Girls held the boards at the Gaiety March 23-29, opening to two big Sunday audiences. Abe Reynolds, May Florine Linden, and Dan Coleman were featured. Rose Sydel March 30-April 5.

Zallah was the offering at the Century March 23-29, playing to excellent business. Jardin de Paris March 30-April 5.

The Kansas City Opera Society of the Conservatory of Music gave a grand Master concert in Convention Hall March 23 to packed house from top to bottom. Only the best seats were reserved and these at 10 and 25 cent prices, the greater part of the hall being thrown open free of charge to all who wished to attend.

The entire arrangement was pronounced a huge success. Manager E. P. Churchill, of the Garden, who has been seriously ill with pneumonia, is now pronounced out of danger. It is expected that he can assume his regular duties within a week or ten days.

DENVER

John Drew and Mary Boland came to the Broadway March 24-30. The Perplexed Husband is decidedly clever, and the supporting cast quite up to the Drew standard. Buntly Pulls the Strings March 31-April 5. Maude Adams April 7-9. Eddie Foy April 10-12.

Al. Field and his jolly minstrel troupe came to the Tabor March 23-29. This is the tenth successive season that they have played this house the week after Easter; they are even more ornate and amusing than on former visits. The Tabor now goes into continuous vaudeville and moving pictures until next Fall.

The Orpheum is offering an excellent bill, headed by Victor Moore and Emma Littlefield. Others: McCormack and Irving, Charles B. Lawlar and Daughters, the Basson Players, James H. Quinn, Mr. and Mrs. Jack McGreevey, and the Three Giltserettes. The seat sale for Madame Bernhardt, March 31-April 5, is enormous.

The Eighth Annual Food Show is occupying the Auditorium March 24-April 5. Chicago Grand Opera co. appears at Auditorium April 10-12.

GRANVILLE FORBES STURGIS.

DETROIT

Everywoman crowded the Garrick March 24-29. Manager Lawrence reports a heavy advance sale of seats for the Southern and Marlboro engagement next week.

Robert Lovaine in Bernard Shaw's comedy, Man and Superman, held the stage of Detroit Opera House March 24-29. Julian Sillman follows.

The Dance Dream, a Lamb's Club Gambol success, headed the week's bill at the Temple March 24-30. It is estimated that 30,000 people attended the Temple last week, the particular attraction being Edison's Kinetophone.

A dramatization of Robert W. Chambers's story, The Common Law, was on view at the Locomot March 24-30, and drew good houses to that popular playhouse. Madame Sherry next.

A well-balanced bill was seen at Miles's March 24-30, headed by Jack Reid and Ella Reid Gilbert in The American Girl.

The Gay Masqueraders held the stage at the Gaiety March 23-29.

ELYP A. MARGNI.

PORTLAND, ORE.

An appropriate Holy Week attraction at the Heilig was an elaborate moving picture production of From the Manger to the Cross. It did an average business. W. H. Crane came Easter Monday in The Senator Keeps House. Prince of Pilsen underlined. Portland Symphony Orchestra gave its season's final concert Sunday, March 30.

The Orpheum, formerly the Heilig, was given over week March 31 to the Chicago Grand Opera

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co., with Mary Garden and Tetrazzini principal stars in Jewels of the Madonna, The Tales of Hoffman, Hansel and Gretel, and Lucia. What Happened to Jones was the money-making bill at the Baker March 16-22. An elaborate production of The White Sister Easter Week. The Pawnsbroker was the week's financial success at the Lyric.

The Orpheum presented the best bill given during the month past. The principal feature was the Opening Night, with a large and excellent cast.

Ida Jennings, under the stage name of Blonda Gledower, daughter of one of our city legislative fathers and a Portland-bred actress, is one of the week's headliners and money-makers for the Empress.

BUFFALO

Hawthorne of the U. S. A. was given a generous reception at the Star March 24-29. Douglas Fairbanks in the title-role. Capacity houses.

Milestones March 31-April 4. The Blue Bird played a return engagement at the Teck March 24-30, attracting capacity houses. The Red Petticoat March 31-April 4.

The bill at Eden's March 24-30 was headed by the attractive Lulu Glaser in First Love. This is her initial appearance here in vaudeville. The whole bill was of unusual merit, which included Will Hays and Ella von Kaufman, Gus Jara, Brown and Newman, Tom Dingle and the Hammer-Side Sisters, and Harry Lenton and Anita Lawrence. Week March 31-April 4 Ethel Green, Una Clayton and co., Stuart Barnes and others.

Mutt and Jeff played its third successful engagement at the Heilig March 24-30, drawing big houses. In Old Kentucky, March 31-April 4, The Cracker Jacks at the Garden, March 24-30, pleased large houses. Some excellent specialties were introduced. Niblo and Riley in A Study in Black and Tan won favor. The Boston Girls March 31-April 4.

At the Lafayette March 24-30 the Merry Maidens attracted large audiences. The Colonial Bells March 31-April 4. J. W. HARKER.

NEW THEATERS

A new playhouse, modern in every respect, is about to be erected in Chickasaw, Okla. It will have a seating capacity of 1,000, with parquet and two balconies, and will be operated as a combination theater and picture show.

J. E. Reid, owner and manager of the Metropolitan Theater, at Rochester, Minn., has purchased a building now occupied by a large wholesale grocery house, and expects to remodel this into an up-to-date vaudeville and moving picture theater as soon as the lease, held by the present occupants, expires. The building is in a good location and will have a seating capacity of about 900.

"DRAMA OF TO-DAY"

"The Drama of To-day; Leaders in the New Movement," is the title of four lectures which will be delivered by Professor J. G. Gardner Troop, of Chicago University, on four consecutive Mondays, beginning with April 7, under the Department of Education of New York. These will be the subject of the first lecture.



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Maggie Breyer, the Aunt Matilda of The Old Homestead, and her grandson, Avon Breyer, Jr., who represents the fifth generation of the Breyer family to appear upon the stage. He was carried on, as Kan-

dolph, Jr., in Thomas and Orange Blossoms, in Glens Falls, N. Y., by his mother, Laura Hill-Breyer, who was the Lady Violet of the production. The picture makes an interesting family group.

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AMUSEMENTS the COUNTRY OVER

ALABAMA.

MOBILE.—LYRIC: Bought and Paid For March 24; excellent co., to good business. Around the Clock 25-29. Valaska Soratt in The Kiss Waits 31.
MONTGOMERY.—GRAND: Harry Lauder and his co. and vaudeville performers March 12 pleased good house. Dark 17-22.
SELMA.—ACADEMY OF MUSIC: Dark week ending March 22. Madame Sherry 27. Louis Mann 1.

CALIFORNIA.

OAKLAND.—LIBERTY: Bishop's Players presented A Romance of the Underworld March 17-23; production and attendance very satisfactory. —ORPHEUM: Fine bill 18-22, to capacity houses; Walter De Leon and Muggins Davies made clever vaudeville debut. —COLUMBIA: Dillon and King in The Gibson Girl 18-22; fair production, to good attendance. —IDOLA PARK: Our big outdoor resort will open 22; Dr. Carver's Driving Horse will be great feature.
MODESTO.—MODERNO: Helen Gardner's Opera in moving pictures March 19, 20 pleased. Paul J. Rainey's African Hunt 23-4. —IDOLA: Harry Bernard's Merry Makers 17-21; good co.; pleased fair-sized audiences. —STAR: Pictures. —DREAMLAND: Pictures.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Naughty Marietta March 17 failed to please; poor business. Al. G. Field's Minstrels 22; pleased capacity matinee and night. Excuse Me 24. Rose Stahl 25. John Drew 31. —BURNS: New Great Players 24. Kiki's musical comedy Kiki-to-see 27, 28. —EMPEROR: The Wow Wows, the Three Angels, Leon Lawson, Harry Bauer, Biele and Girard, Julius Simonson 19-21 pleased capacity. Nick's Roller Skating Girls 28-29.

CONNECTICUT.

WILLIMANTIC.—LOOMER: The Country Boy pleased fair house March 22; Mr. Robert Dunley as "the grocer" received many curtain calls. Little Millionaire 20. Myrtle-Harder Stock 31-5. —SCENIC: The G. A. R. as guests 21 in honor of Sheridan's Ride. —HEM and BIJOU are doing fine business with the feature film.

WATERBURY.—FOLI: The Little Millionaire attracted a good-sized audience 25. —JACOBSON: The Foll Stock co. are appearing in The Money 24-29, to good business.

GEORGIA.

Macon.—GRAND: Murphy's Minstrels March 17-23 pleased good house. —PALACE: Rex Palmer clever pictures good and music splendid. —MAJESTIC: Allen and Keena's musical comedies: fine. —LYRIC: Sawtall Jackson's Musical co.; good. —ALMA: Vaudeville and pictures: fair. —Sun Brothers' Circus 31.
ROME.—OPERA HOUSE: Madame Sherry March 21 pleased capacity house. Cat and the Fiddle 31; fair satisfaction, to topheavy house.

IDAHO.

BOISE.—PINNEY: Boise Symphony Orchestra delighted fair-sized audience March 18. Busty Fells the Strings 19, 20, with Thursday matinee; to good business; excellent performances.

ILLINOIS.

ELGIN.—GRAND: The Cow and the Moon March 20-23 pleased fine business; good co. Vaudeville 24-29. —Falls and co. Eva Front, Eckert and Benz. Connolly Sisters, Grace Summet and co. in Mrs. Murphy's Second Husband, new pictures; excellent business and entertainment. The Temple had Battle of Bull Run (Universal) 28. James Fisher of Chicago, pianist; Harry Channel, business manager of Powers' Chicago, has purchased Illinois rights of Jerome K. Hackett in The Prisoner of Zenda.
BLOOMINGTON.—CHATTERTON: Madame X March 17 pleased fair audience. Howe's moving pictures 18; good, to good business. Maude Adams in Peter Pan 19 delighted capacity and made a record for receipts for the local house.

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The Strolling Players Burlesquers 21, 22; fair co. and business. Hoyt's A Bunch of Keys 24; fair co., to poor business.

QUINCY.—EMPIRE: Stetson's U. S. C. March 20; as usual, drew large and well-pleased audiences. Muir and Jeff 21; good business and satisfaction. Maude Adams in Peter Pan 22; played to S. H. O.; superb production and enthusiastic audience. Madame X 25 pleased good house. Norman Hackett 28. Fair of Country Kids 30. Quaker Girl 1. Girl at the Gate 3.
LA SALLE.—ZIMMERMAN OPERA HOUSE: Bought and Paid For March 16 drew packed house and thoroughly pleased all present. The Dolly Dimple Girls 19 drew big business. The Girl at the Gate 25 gave entire satisfaction to capacity house; fine performance. Madame X 31.

FRANCISCON.—APOLLO: The Girl at the Gate March 25 pleased good business. Madame X 27. Billings of Virtue 4.

INDIANA.

GOSHEN.—JEFFERSON: Miss Bobby Robbins presented Wife in Name Only March 13 to small business. Moving pictures at 5 cents 17-22. The Spring Maid (return) 25. Paul J. Rainey's African Hunt Pictures 27-29. The Rose Maid 2. Eddie Jackson, of this city, who was manager of C. S. Primrose's co. in The House of a Thousand Candles, has gone to Denver, where he joined the Self-Photo shows for the summer.

SOUTH BEND.—OLIVER: Rainey's Hunt Pictures March 24-26 pleased large house; excellent motion pictures. The Talker 29. Mrs. Leslie Carter in Kiss 31. The Countess Coquette 2. The Rose Maid 3. —AUDITORIUM: Frick-Huntington Stock 3. In the Wolf 16-22. The Crisis 23-29; business good.

MICHIGAN CITY.—ORPHEUM: The Flirting Princess March 23; to good business. The District Leader 24-26 drew good houses and pleased. A Night at Maxims' 27-30.
HAMMOND.—HAMMOND: Dolly Dimple Girls March 23. The Spring Maid 25; good co.; pleased. —ORPHEUM: The Dublin Girls to very fair business.

ANGOLA.—CROXTON OPERA HOUSE: Seven Hours in New York March 30; excellent co., to fair business. Freckles 25. Thomas Brooks Fletcher (lecture) 28.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Ben B. Warner Stock co. failed to fill date March 20-22. —Theater: Featuring Alice Bonita Hughes 20, Ames Glee Club (for local benefit) 27. The Welsh Chorus 11. W. B. Patton, who is to forsake vaudeville for the legitimate next season, will be featured in a play entitled The Bill, under the management of Marie H. Norton. Louis A. Elliott, the veteran agent, was in the city 22 in the interests of Thelma. The Garden Theater and Hinoos drama projects boosted at Des Moines a few weeks ago have vanished at the work will commence soon on the new musical comedy in this territory. Vic Hugo, manager of the Ma-jestic at Cedar Rapids, will manage Cal Stewart next season in the mid-West. Lower's Minstrels closed 31, to join the Hagenbeck-Wallace Show for the circus season. Eulalie Young, formerly well known in musical comedy in this territory, is now playing a leading role in The Balkan Princess. Hugo Koch, who has been playing The City, closed in that place 31, and Bates of the U. S. A. will be used the balance of the season by the co., under management of United Play Co. H. H. Whittier is doing the advance for Sherman's St. Elmo co. in this territory.

DES MOINES.—BERCHEL: Maude Adams in Peter Pan March 27. The Balkan Princess 28, 29. Everywoman 1-4. —ORPHEUM: Madame Olga Petrova headed bill, which included Roy and Benton, Hopkins and Astell, the Fox-Rotters, Louis London, the Dorrans, the Gordon Bros. —PRINCERS: The Lottery Man week of 16-23. Forty-five minutes from Broadway. Get-Rich-Quick Wallingford underlined. Madame Sarah Bernhardt at the Orpheum 19, 20. The Hunchback of Notre Dame 21. The first half of week of 23.

FORT DODGE.—PRINCERS: Orson and D'Osta, the Great Richards, Ned M. Becker and Fay Adams, Ethel May, and Fawley and Hunt March 17-23; excellent bill; big business. The Balkan Princess 24, to capacity; excellent production by excellent co.; Julia Gifford, who took the part of the princess, was formerly a Glimore City girl and drew a large number of people from there to see her in this production. It being only twenty-five miles from Fort Dodge, Northwest Iowa pure food show week of 24 at the Armory was a big success.

WATERLOO.—WATERLOO: The Caroline White Concert co. March 18 failed to appear, owing to illness of Miss White. Adelaide Thurston 21 pleased good business. The Glimore week of 24-26. Her Elfin Tar's Prince German drama. 1. Eddie Fox 2. —MAJESTIC: Sam Leebler in The End of the World. Alex Carr's old sketch, drew well week of 17-23. Bill for 24-30: Dick Crolius, Prince of Slang, Warren and Blanchard, Indianapolis' Troupe, Raymond and Hess, Ben F. Cox, and Weston and Leon.

CEAR RAPIDS.—GREENE'S OPERA HOUSE: Across the Desert March 23. Maude Adams in Peter Pan 28. The Countess Coquette 27. —MAJESTIC: Vaudeville. —PEOPLE'S: La Tier Stock co. in repertoire.

GRINNELL.—COLONIAL: University of Iowa Glee Club Concert March 20; fair audience; good attraction. —HERBICK CHAPEL: Clive and H. H. H. 21; excellent entertainment, to good audience.

CLINTON.—CLINTON: Adelaide Thurston in The Love Affair March 18 delighted small but appreciative audience. The Girl at the Gate 24 pleased good business.

KANSAS.

LAWRENCE.—BOWERSOCK: From the Manager to the Cross, moving pictures March 17-19; excellent show; delighted large audiences.

Florence Webber in Naughty Marietta 24; S. H. O.; splendid performance; Miss Webber was particularly pleasing.

COLUMBUS.—MCGLIE'S: Panama Musical Comedy co. March 17-23 pleased big business and returned 27 for an indefinite time. The Third Degree 24.

OTTAWA.—BOHREBAUGH: Wrestling Match (local talent) March 21. The Macks, hypnotists 24-26. Third Degree 28.

MUTCHINSON.—HOME: The Night of Way March 17; good co.; fair business. Excuse Me 26. Donald Brian in The Siren 8.

KENTUCKY.

OWENSBORO.—GRAND: Baby Mine March 15; fair business and good performance. The Spring Maid 20; large audience; pleased. Harper's African Hunt 24-26; well patronized. Excuse Me 28. McDowell Stock co. 31-5. More-dock and Watson Minstrels 3.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Madame X 24. The Girl at the Gate 31. March 34 pleased large audiences.

FRANKFORT.—CAPITOL: The Spring Maid March 19 pleased large and fashionable audience. Excuse Me 27.

MAINE.

BANGOR.—OPERA HOUSE: Billy Allen's Musical Comedy co. week March 24. King of Kohomo 26. The Man Behind 26. Mr. Plaster of Paris 27. The Girl from Chilly 28. Night at the Winter Garden 29. Tatters in Fairyland; good business; pleased. —BIJOU: Chung Hwa Comedy Four 24-26, good; Foster, Lambert and Foster, pleased; Merlin and a Pack of Cards, big hit; Kennedy and Kramer, good. Clarence Wilbur and Ten Funny Folks, Wartenberg Brothers, Crawford and Montrose, Aldine and Price 27-29; good business. —NICKEL: Stager Ma-netta, pictures. The Cowboy Millionaire, Pictures, pictures. The Cowboy Millionaire, Pictures, pictures. The Cowboy Millionaire, Pictures, pictures. —PALACE: Pictures. —GRAPHIC: Pictures. Beginning 7 the Bijou will start Edison's latest invention the Kinetophone, talking pictures. Second concert by the members of the Boston Opera co. 8.

MARYLAND.

CUMBERLAND.—MARYLAND: The Texas Cattle King (matinee and night) March 22; fair performance and business. Himmelm's Associate Players in Lovers Lane. In the Bishop's Carriage. The Blue Moose. The Old Folks at Home 24-29; business good and giving satisfaction. Nancy Boyer Stock co. 31-5. A permanent stock co. will be installed at the local house beginning April 15.

ANNAPOLIS.—COLONIAL: Lillian Russell March 24 pleased to good business. The Marriage of Kitty 25 (local benefit, City Comedy); good performance. —to S. H. O.: Uncle Josh 26 (local house benefit) to good business and performance. —LYRIC: Motion pictures. —PALACE: Motion pictures.

MASSACHUSETTS.

FALL RIVER.—SAVOY: For the Easter offering the popular Malley-Denison co. presented March 24-29. Charles A. Lane with great success. Carolyn Alberta, Winona Bridges, Gus Forbes, Bernard Steele, and Norman Wendell were seen in prominent parts. Harlan P. Briggs made his first appearance with the co., replacing Sydney Edwin Allyn, who closed his engagement with the co. 15. Gwendoline Williams made her first appearance with the co. The comedy was well played; the attendance large. George M. Cohan's Fifty Miles from Boston 31-5. —ACADEMY: Fine attractions 30-22. Willard Hutchinson and co. in Leap Year Leap, Bernard and Joyce, the Bloomington Players in King, Rollo, the Artist's Dream; James Byrne, Fletcher Norton and Maud Marie in sinners Who Dance; best of satisfaction to S. H. O. —PREMIER: This theater, which was almost destroyed by fire last November, reopened the stage enlarged, new scenery, stage furniture, and new seats. Wallace R. Cutler and Viola J. J. and co. in the electrical feature, Visions La Flame, a big hit. Malch Bragg and the feature picture, Babylon, to S. H. O. —PALACE: Excellent line of pictures to large attendance. —BIJOU: Bill 30-26. The Phillips Family of three people and four horses. Bob Finley and co. Le Rex and Le Rex, Lewis and Delmont, Gremore, Elmina and co., Larrie and Allen, Daisy and Chas. Lorelle, and the Kinemacolor pleased.

SOUTHERIDGE.—Y. M. C. A.: White's Musical Review March 20; music by Lyman F. Brackett; dramatic action by George V. Lord. This proved to be an interesting musical revival. Musical numbers were well played, many being of the highest artistic selection. Miss Fowler made a brief introduction, after which the entire co. played excerpts from The Count of Luxembourg; then the charming scene from Robin Hood; well interpreted by the Misses Clifford, Kane, and Veder; both numbers received numerous curtain calls. This was followed by "The Woe of Miss Wopnet," recited by Miss Fowler, and a violin selection by Miss Brooks. The programme closed with a scene from The Mikado. —BLANCHARD'S: Vaudeville headed by Marie Laurante, soprano soloist. A. Paul Marcel and his Parisian co. 25 to a large audience. The Lynn Stock co. in repertoire 31. —VAUDEVILLE: Photoplays and illustrated songs to good houses 24-29.

HAVERHILL.—COLONIAL: The Langdons in a laughable sketch, entitled A Night on the Boulevard, good; Marie King Scott, songs; Brown and Lawson in their sketch. Coming from the Fort Ohio Club, a decided hit, and Hardeen March 20-22 to capacity houses. A Sunday bill: only Cornetti and Three Kids in songs, the International Four, operatic selections, especially fine; Archer and Carr in songs and after to good business afternoon and evening 25. —Gower and Over, acrobats: Lucy Tongue, contralto; Lee and Cranston, songs, and Billie Burke's Models de Paris; all bill 24-26; capacity houses. —ORPHEUM: Mayer Stock co. presents Paid in Full 24-29. —MAJESTIC: Photoplays and illustrated songs. —CODY NICKEL: Edison Talking Pictures are now installed, and showing to capacity daily. —SCENIC: A good bill of moving pictures.

NORTHAMPTON.—ACADEMY: Northampton Players in The Man from Home March 24-29 pleased. Patronage at the municipal theater has been such that the Northampton Players are likely to continue playing until June 1, when they may go to Buffalo under Jessie Bonstelle's management.

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LYNN.—AUDITORIUM: Lindsay Morrison Stock co. presented Harvest March 10-24. The Gamblers week 24.

MICHIGAN.

COLDWATER.—TIBBIS: The Florida, musicians, pleased a crowded house March 19. The College Singing Girls 20; did not enthrall a light audience. House sold out for The Concession 24. Iahmael 26. The Straight Road 29. Choral Union 31. The Music Makers 7. Mutt and Jeff 10.

MISSOURI.

HANNIBAL.—PARK: Maude Adams in Peter Pan March 21; excellent, to capacity house. The Rose Maid 22; good co.; business fair. Norman Hackett in A Double Deceiver 27. The Girl at the Gate 2. The Confession 8. The New Star and the Majestic have attracted good business in bills and good pictures 17-23.
LOUISIANA.—BURNETT-BURLE: Madame X March 22; fair business; pleased.

MONTANA.

BUTTE.—BROADWAY: Gynay Love March 22 drew capacity house. Graustark 23 has large

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advance sale. Matt and Jeff 20. Local interest is drawn to advent of Chicago Grand Opera co. 8. for which prices in first balcony (front rows) have been advanced to \$7 per to agree with lower floor.—**FAMILY:** The Chase-Lester Stock co. will close a long and successful season 23-24 with A. Convent's Sweetheart. The co. will play through Montana for six weeks. Three Forks, Bonanza, Livingston, Billings, Cody, Wyo., thence to Chicago.—**EMPEROR:** Slayman Ali's Arabian Hoo Loos are headlines of an excellent bill 23-24, followed week of 25 by Joe Bonanza's Lonic Baker, Marquette, Hayden, Stevenson and Joe Sanford, and Waterbury Brothers and Tenny.

NEW HAMPSHIRE.

MANCHESTER.—**NEW PARK:** Kings-Lynch Players in Arrah Na Pours March 17-22: will receive large audiences. Get-Rich-Quick Wallford 24-25.—**AUDITORIUM:** Clarence Wilbur co. in The New Scholar, Gladstone, Talmage, Billy Barron, and good motion pictures played 20-22. Annie Albott, the Georgia Magnet headed bill 24-25. Emmett and Emmett, Greenleaf and Henry, and photoplay 24-25.—**BROWN:** Large patronage and the best photoplays obtainable.

DOVER.—**CITY OPERA HOUSE:** Harriet Herbert, Dick Riley, Grace Hughes, and pictures March 22: played good business.—**ORPHEUM:** Gracey and Burnett, Ted and Corinne Britton, and pictures 17-22: good business.—**LYRIC:** Emmett and Emmett, A. Frederick and Wright Sisters, and feature pictures played good business 17-22.—**STAR:** Closed indefinitely 15.

PORTSMOUTH.—**THEATRE:** The International Four, McCafferty and Kempf, Anita Burnett, and photoplays drew good business March 24-25. Thence to Portsmouth, Blockson and Burns, and Anita Burnett 27, 28.

CLAREMONT.—**OPERA HOUSE:** Dark March 20.

NEW JERSEY.

HURLINGTON.—**AUDITORIUM:** Holy Week closed and closed with a splendid introduction of photoplay. The Retreat from Moscow, screen play feature, March 17, was witnessed by large audience. An excellent double bill 22, with Pathe two-part feature, Mother, and Vitaphone two-reel subject, The Chains of An Oath, as headliners; interesting entertainment with an excellent business prevailing. George Evans's Honeyboy Minstrelsy coming.—**MAJESTIC:** Crowded houses with attractive independent programmes. George Hoover, head doorman, and utilized in other channels at the Auditorium is again doing his usual stunts, after an absence of several weeks. The Dickinson College entertainers consisting of thirty-four men, gave an enjoyable programme of music and song at Methodist Church 25. George Tichenor, picture pianist and member of Auditorium Orchestra, retired 22 to accept similar position with Taylor Opera House Orchestra, Trenton, N. J. He is succeeded by William Dougherty, of York, Pa.

CAMDEN.—**TEMPLE:** Temple Players presented The Virginian March 24-29, with James K. Dunsmuir in the leading role, and gave a capital performance; scoring heavily. Wyoming, play of Owen Wister's pen, attracted very large audiences. James K. Dunsmuir and Florence Pinckney were excellent in the leading roles likewise; Raymond Bond as Trampas and Charles Keller as Steve. New members of the co. were given a welcoming station. Girl in the Taxi 31-5. The Philadelphia Orchestra 31. Manager Fred Falkner has engaged James Dunsmuir and Florence Pinckney for the leading roles.—**BROADWAY:** B. F. Keith's downtown playhouse offered splendid vaudeville bill 24-25, including Harry Cutler, songs; A Day in the Alps, Watson and Little, clever sketch; Silent Movie, musician; Dorothy Richmond and co., comedy sketch; featured photoplays.—**MAJESTIC:** Clever vaudeville and photoplays to good business.—**GRAND:** Photoplays.

RED BANK.—**EMPIRE:** Opened March 24 under new management; pictures and acts to S. B. O. Grand Opera in Divorced 28.—**LYRIC:** Elks' Minstrelsy, direction Charles Bainer, Asbury Park; crowded house.

WESTFIELD.—**PLAYHOUSE:** Tyrone Power in Julius Caesar March 24: fair house. Was she to blame 25; traveling stock; very poor.—**WESTFIELD:** Moving pictures; good houses 17-22.

NEW MEXICO.

SILVER CITY.—**ELKS' OPERA HOUSE:** Ben Greer's Players March 11 played good business; producing A Comedy of Errors. Erickson's Arabian Minstrelsy 13 was billed to show under canvas, but because of snowstorm and blizzard played to good business in Opera House; excellent performance by clever colored artists. The Missouri Girl 15 delighted big business. Della Clark's Introduction Me 17 played fair business. Bachelor's Honeycomb 20; performance and business fair. Honey Boys Concert co. 21, 22 played good business.

NEW YORK.

SCHENECTADY.—**VAN CUREL OPERA HOUSE:** The Blue Moon, with Ethel Grey Terry in the principal role, was presented week March 24-29 by the Matley-Denison co. The Eastern Way 31-5.—**MOHAWK:** The Gotham Producing co. presented for the second time during their present engagement The Fortune Hunter week 24-29, and as was the case with Mrs. Wiggs of the Cabbage Patch proved a wise selection. James Grant, Lenore Ulrich, Frank Young, and all the old favorites were given a warm reception by capacity houses which ruled throughout week. Charlie's Aunt 31-5.

GLENS FALLS.—**EMPIRE:** The Pink Lady 4. Jack Irwin, Benson and Bell, Estus, La He Rose Brothers, Sydney Deane and co. Sing Lindy too. Quinlan and Quinlan, pictures March 24-25 gave satisfaction; excellent business.—**PARK:** Montague's Comedy Cockatoos, the Holdens, the Petersons, Harry Dave Foletts and Wicks, Francis King, Clyde Beaux and co., Harry Frizzo, pictures 24-25: gave excellent satisfaction; excellent business.

GLOVERSVILLE.—**DARLING:** The Youngsters Players March 24-29 were seen to advantage in The Deep Purple to good business. Margaret Pitt and James Moore gave careful portrayals of their respective roles and were ably supported by Eugene Frazier, Charles Verner, Ernest Wilkins, Garrett Beckman, Jean Shelby, and Ida St. Claire. The House Next Door 31-5 (except 31). Pink Lady 8.

SYRACUSE.—**WINTING:** Little Women March 24-29: pleasing good business.—**EMPIRE:** Hyams and McIntyre returned 20-22 in

The Girl of My Dreams, and repeated former success. The Seventh Chord was fairly received by good-sized audiences 24, 25.—**BASTABLE:** Albin's U. T. O. 20-23 to usual large houses. Golden Crooks 27-29 drew well.

ELMIRA.—**LYCUM:** The Old Homestead March 25: two large houses; played. The Pink Lady 26.—**MOHAWK:** Pearl Allen and co., Fitch Cooke, Warren Brothers, and Little and Allen 24-25: large and delighted houses.—**MAJESTIC:** Nanton's Trained Birds and the Musical Irving 24-26: excellent to splendid business.

NEWARK.—**OPERA HOUSE:** Loftus Stock co. March 18-23 played fair business in The Grifter Man of Her Choice. The Idlers, woman of Mystery, The Gambler, The White Tiger, Green Stockings 24: excellent production; business light.

GENEVA.—**SMITH:** The Champlain Stock co. March 24-29 in Alias Jimmy Valentine, Arisians, The Reformer, The Deep Purple, The Wife He Bought, What Happened to Jones, The Coward, The Price Women Pay, The Pink Lady 1.

NEWBURGH.—**ACADEMY OF MUSIC:** Al. Von Tilzer's Honey Girls March 24-29 to crowded houses; pleasing performance.—**COHEN:** Excellent vaudeville to crowded houses 24-26.

JOHNSTOWN.—**GRAND OPERA HOUSE:** Annie Russell and English Comedy co. in The Rivals 2. Citizens' Band Concert (local) 4. Tina Turner (violinist) in concert 17.

WELLSVILLE.—**BALDWIN'S:** The Minister's Sweetheart March 23 to fair business. The Traveling Salesman 28. Green Stockings 31.

CORNING.—**OPERA HOUSE:** Green Stockings March 25. Traveling Salesman 27. Tunes for Liar 28, 29. The Bank-Picker 31, 32.

NORTH CAROLINA.

WILMINGTON.—**ACADEMY OF MUSIC:** Alma, Where Do You Live? March 22 played two good houses. Gay Jackson, Stock 24-29 in a Street in New York, The Marriage of Elizabeth, The Cowboys' Sweetheart, The Mansion of Aching Hearts, The Brother's Curse; capable co. to good business. Boys' Brigade, Fellows' Operatic Quartette, 25 played good business. Billy Clifford in The Girl, The Man and the Game 31. Butty Pulls the Strings 1. Bought and Paid For 4.

OHIO.

EAST LIVERPOOL.—**CERRAMIC:** Kirk Brown co. week March 3, presenting Babes, Camille, The Typhoon, Oliver Twist, Two Orphans, The Wife, Brown of Harvard, Odello, and Northern Lights; pleasing good business. The Third Degree 11 played fair business. William Lawrence in The Old Homestead 15 played good business. The Pink Lady 21 played big business. Charley Grapewine in Between Show eyes 28. The Bohemian Girl 1. AMERICAN Kinemacolor pictures and vaudeville to fair business.—**COLUMBIA:** Motion pictures to big business.—**LYRIC:** Motion pictures to big business. The Loric Amusement Co. have taken a long lease on the Lyric, and will enlarge and remodel it.

BELLEFONTAINE.—**GRAND:** The Lion and the Mouse March 24: good co. to very light business. Wine, Woman and Song billed for 26: forced to cancel on account of the excessive rains in this locality. Traffic on all railroads has ceased, and it will be several days before normal conditions are restored. The Lion and the Mouse co. have had to cancel several dates because of their inability to get out of this city.—**ODON and ROYAL:** Picture parlors drawing good houses.

NEW PHILADELPHIA.—**UNION OPERA HOUSE:** The Rose Maid March 19 played full house. The Bohemian Girl 26.

WARREN.—**OPERA HOUSE:** The Rose Maid March 20 played capacity. The Great Pierce 22: good business.

CAMBRIDGE.—**COLONIAL:** The Allen Stock co. week ending March 22: good attendance; very capable co.

OREGON.

SALEM.—**GRAND OPERA HOUSE:** Y. M. C. A. Minstrelsy March 12 (local): excellent performance; good business. Commander Miss Booth 13 played fair house. Kalem's Biblical masterpiece, From the Manger to the Cross, 23, 24.—**BLISS:** Vaudeville: Williams and Watson, Dutch comedy; Hartford Sisters, fancy dancers, 13-15: splendid business. The Merrywells, military cut-ups; Woodward and Alward, red-hot singing and musical act 16, 17: splendid business. Curran and Milton presenting Jimmie's Girl, Frederick the Great 18-20: pictures, special feature: Satan in Hell, excellent patronage.—**GLIDE:** Vaudeville and the usual good pictures 19, 20: capacity business. Satan, Ambrosio's five-reel feature, 16-19: played excellent houses.—**WEXFORD:** An all Vitaphone programme 16-17. Kalem's feature film, The Redemption 18-20: good business.—**YE LIBERTY:** Father's feature, Mother, and other high-class pictures; good attendance.

ASTORIA.—**ASTORIA:** Matt and Jeff March 16 to a packed house; business satisfactory; everybody pleased.

PENNSYLVANIA.

READING.—**ACADEMY OF MUSIC:** Rebecca of Sunnybrook Farm March 20-22, with matinee 22, in spite of the fact that the play was presented on practically the three worst days of the theatrical season, gratifying audiences were on hand at every performance. Edith Tallafiero appeared in the title-role and her personal capacity captivated the audiences. Facing Music (local) 24 to capacity. Produced by the Knights of Columbus and written by D. J. Mc Dermott, a local producer of prominence. The Dandy Girls, a first-class burlesque, appeared to good business at both performances 25. Naimova in Bella Donna 26: very large and thoroughly appreciative audience. This was her wonderful interpretation of her intensely emotional part was a triumph of dramatic art.—**AUDITORIUM:** A Whirlwind Romance (local) to crowded house 24. A clever cast and chorus acted and danced to perfection in this musical effort of Ralph W. Kinsey, a local playwright of exceptional ability.

SCRANTON.—**LYCUM:** Thomas E. Shea in repertoire March 24-29. A Man and His Wife 24: co. and business excellent at all times. Well sustained by Benjamin Benjamin Clark by Thomas E. Shea, who is a prime favorite here, and received a warm welcome. Other plays: The Bella, The Vendetta, and Dr. Jekyll and Mr. Hyde.—**FOLI:** The Macy Models, Billy McDermitt, Belle Stock, The Act Beautiful, the Five Girls, Three Stagers, Musical Johnstons and Davis and Walker 24-29: excellent, to capacity business.—**COLUMBIA:** High Life in

Burlesque 24-29: co. and business excellent; Pat White, Ollie Francis and Anna Grant scored. Querry Bioscopes 27-29: co. and business excellent; Lillian and Jack Perry and Ethel Hall merit special mention. The Merry Maidens 31-2. The Merry Burlesquers 3-5. Hena, the magician, gave a pleasant entertainment at the Y. M. C. A. Auditorium 22 and pleased a large audience.

EASTON.—**ORPHEUM:** The Girl of the Underworld March 23: fair co.; poor business. Fight and motion pictures 24: capacity and well-pleased audience. Tyrone Power and his excellent co. in Julius Caesar 25 best Shakespearean production seen in Easton in many years played to capacity. Madame Nasimova in Bella Donna 29. Paul Bainer's African Hunt Pictures 31-3.—**ABLE OPERA HOUSE:** Hall and All, Bonner and Powers, Undine Arden, Vanden Four and Burdett, A La Mode, Silent Morn, Watson and Little, Dorothy Richmond and co., Harry Outler, A Day in the Alps, and motion pictures 24-29: capacity business. Walter Hilly, of New York city, is musical director at Able Opera House. Charles A. Bittleschofer, Thia Mason's correspondent here at Easton has resigned his position to accept an engagement as private secretary to a New York theatrical manager.

LANCASTER.—**FULTON:** The Arrive Players March 20-23 in Tillie, A Menopausal Maid, a dramatization of Helen R. Martin's (a former Lancasterian) novel, with scenery laid in Lancaster County, scored a big success with crowded houses. The demand for seats was so great that it was decided to continue the play 24-29 (except 25). Within the Law 26 (return); two performances to S. B. O.—**COLUMBIA:** The Boys and Girls of Avenue M, with Florence Campbell, Adamini and Brunk, Yamamoto Brothers, Pero and Wilson and pictures 24-25 played very large houses.—**FAMILY:** Failed to open with its vaudeville 24, owing to financial difficulties. Manager Howard E. Dean will retire from business on account of ill health. Leon Yackler of this place has leased the Majestic picture theater, Elizabethtown, Pa.

ALLENTOWN.—**LYRIC:** Eva Tanguay and co. March 22. Fine Feathers was presented 26.—**ORPHEUM:** Lillian Goldman and Joe Herbert, the Grinnards Trio, John T. Murray, Al. and Fannie Stedman, and the Henry Horton co. 20-23. Mysterious Edna, Cameron and De Witt, Ray O'Neill, Ted and Una Bradley, and the Le Grohs 24-26: good business ruled.—**LYCUM:** Girls 24-29: excellent satisfaction, to good business. The Earliest War 31-5. Calahan and Smith, of the Lyceum, make announcement that a sacred concert will be held in the Lyceum Sunday evening 6, the proceeds to revert to the City Relief Fund for the sufferers of the flood and fire-stricken Middle West. The best available talent will be secured.

ALTOONA.—**MISLER:** The Pink Lady March 25, 26: good houses. The Dandy Girls 27: fair attendance. Fine Feathers 28: crowded house; one of the best attractions ever here. Tyrone Power in Julius Caesar 29: large business. Girl of the Underworld 31. Bought and Paid For 1. A Slave Girl of New York 2. The Old Homestead 4. Officer 606 5.—**ORPHEUM:** Gordon and Marr and the Helm children are the headliners this week and business continues very good.

JOHNSTOWN.—**CAMBRIA:** Within the Law March 20: attraction and business. New Century Girls 21: good performance to fair business. The Third Degree 22: fair performance and business. The Pink Lady 24: good performance by fair co.; to capacity. Stetson's U. T. O. 25: good attraction and business. Dandy Girls 28. Fine Feathers 29. Bought and Paid For 31.

WILLIAMSPORT.—**LYCUMING:** Pink Lady March 27. State Theatians 28. Baby Mine 2. Bainer's African Hunt 24-25: appreciative audiences.—**FAMILY:** Specialties and motion pictures 24-29: good business; enthusiastic houses.—**AT THE LYRIC, ORPHEUM, GRAND CITY, and HIPPODROME:** Big audiences delighted; business excellent; moving pictures new.

CONNELLSVILLE.—**SOISSON:** Lyman Howe's Travel Festival March 15 delighted two good houses. The Merry Burlesquers 26: fair performance; good business. Stetson's U. T. O. co. 27. The Little Rebel 29. Butty Pulls the Strings 1. The Newly Weds 3. Browster's Millions 5.

GREENSBURG.—**ST. CLAIR:** Nancy Boyer Stock co. March 24-29: pleasing good houses with She Fell in Love With Her Husband, Love's Barrier, The Price She Paid, Such a Little Queen, Green Stockings, A Bachelor's Romance, When Knighthood Was in Flower, The Marriage of Kitty, Under the Law.

WILKES-BARRE.—**GRAND OPERA HOUSE:** The Old Homestead played large houses. The Beauty March 25, 26: good business. Madame Nasimova in Bella Donna 25. Little Women 31-3. The Shepherd of the Hills 7-9. The Girl of My Dreams 11.

BRADFORD.—**BRADFORD:** Vaudeville and pictures March 24-26. Aborn Opera co. in 11 Travellers 27.

SUNBURY.—**THEATRE:** A Girl of the Underworld March 27. Baby Mine 29.

WELLSBORO.—**BACHE AUDITORIUM:** Green Stockings March 26.

POTTSVILLE.—**FAMILY:** Vaudeville March 24-29 to good business.

WASHINGTON.—**GLOBE:** Dark March 17-22.

RHODE ISLAND.

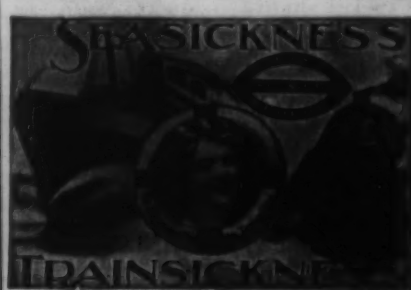
NEWPORT.—**OPERA HOUSE:** Meeker Four, Quier and Quier, George Clay, Beauville-Marides and co., Aerial Belmonts, Kaufman and Sawtelle March 24-25.—**COLONIAL:** Keno, Welch and Melrose, Langford Sisters, Four Hazards, Musical Misses, George Hall, George Bonner and co. 24-29.—**BIJOU:** Strong list of independents 24-29: big houses the rule all around. Underlined: The Country Boy 29. Butty Pulls the Strings 2.

TENNESSEE.

CHATTANOOGA.—**LYRIC:** Madame Sherry played poor business March 19. Harry Lauder played good business 30.—**BIJOU:** Mr. Green's Reception played good business 17-22. The Yellow Kids 24-29. Lyric closed for the season.

KNOXVILLE.—**STAIRS:** Harry Lauder enthusiastically received by big house March 20. Shepherd of the Hills played good business 24.—**BIJOU:** Mrs. Green's Reception week of 24.—**GRAND:** The Suffragettes, week of 24.

BREITLO.—**COLUMBIA:** Shepherd of the Hills March 26. How and How 28. Regular Keith's Vaudeville put on at this theater 31 for the summer season. Six acts a week will be used.—**HARMELING:** Dark.



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PLAYS

TEXAS.

SAN ANTONIO.—**GRAND OPERA HOUSE:** Louis Mann has dismissed all doubt as to his ability to play any kind of a part, and that to perfection, if such could be. In his starring a Husband March 17, 18 he has the strongest play he has ever appeared in in this city. If the demonstration of an audience has not been to do with the manner in which a play is accepted, then Louis Mann was more than pleasing. At the end of the second act he was given an ovation such as has seldom been accorded an actor on a local stage. Madame X 18, with Adelaide French, was well received. Miss French will play a return engagement week of 23. Paul Gilmore in The Have Good and other big success; business fair. Madame X 20 closed regular season at the Grand Opera House. It is the intention of the management to run moving pictures during the summer.

VICTORIA.—**HATSCHEID:** The Have, with Paul Gilmore, March 17: good co. and good business considering that it was Holy Week.

VERMONT.

BARRE.—**OPERA HOUSE:** The Boston English Grand Opera co. in Il Trovatore March 23 played the largest audience ever seen in the Opera House. Howe's pictures 2. Other and 3.

VIRGINIA.

NEWPORT NEWS.—**ACADEMY OF MUSIC:** Booth March 22, matinee and evening played good houses. The Darktown Politician 24 played top-heavy house. Madame Butterfly 27.

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PETERSBURG, ACADEMY: Smart Set March 20; fair house; pleased.—**LYRIC:** Vaudeville and pictures 17-22; fair business.—**COCKADE** and **VIRGINIAN:** Motion pictures 17-22; good attendance.

WASHINGTON.

TACOMA, ACADEMY: Gypsy Love March 16, 17; fair business; well received and presented in a manner that was evidently acceptable. Moving pictures, Christ and the Holy Land, presented 20-23; these films have been much complimented.—**PRINCESS:** The Man on the Box, to fair business, 16-23.

WEST VIRGINIA.

CLARKSBURG, ROBINSON GRAND: The Littlest Rebel March 17 pleased small house. Lyman Howe's moving pictures 18, to good business. Galvani 24, 25. Third Degree 26, 27. O. C. (Good) Minstrels 28. Brewster's Millions 29. The New Yorks 31.

WESTON, CAMDEN: The Littlest Rebel March 18 pleased fair business. Brewster's Millions 23; satisfactory performance; light business.

PARKERSBURG, AUDITORIUM: Brewster's Millions March 24 failed to please. The Littlest Rebel 25. The New Yorks and Their Baby 26. Baby Mine 1. The Three Twins 2.

WISCONSIN.

RACINE, RACINE: Our Wives March 23; good co. and patronage at two performances. The Virginias 24; excellent co. and two good scenes created them. The Confession 25.—**MAJESTIC GRAND, ORPHEUM, BIJOU, LYRIC, AMUSE, GEN, AND CARINO,** picture houses, all doing well. The White House, a new vaudeville and moving picture house in the recently erected Labor Temple, will open in a few days. Elaborate preparations are being made for the opening and dedication of the new \$75,000 Elks' club house 8. Grand Exalted Elmer Thomas Mills will be present.

BELOIT, WILSON: Our Wives March 26. The Confession 28.—**GRAND, M. P. and vaudeville 17-23; capacity.**—**STAR:** M. P.; good business.—**LYRIC:** M. P.; capacity.—**LIXIE:** M. P.; excellent, to good business.

LA CROSSE, LA CROSSE: Lyman Howe March 22; fair house; pleased.

WYOMING.

LARAMIE, OPERA HOUSE: The Road to Yesterday (local university) March 23.

CANADA.

CALGARY, ALTA, GHERMAN GRAND: Alice Lloyd in The Rose Maid 17-19 made a very favorable impression. big business.—**ORPHEUM:** Vaudeville, headed by Henry E. Dixey, 20-22; no act offered by the Orpheum people since they opened here has been more appreciated. Hale Norcross and co. have an amazing success. Love in the Suburbs, and the balance of this week's bill is quite up to the mark. Alma, When Do You Love? 24-26. Vaudeville 27-29.—**EMPIRE:** Pantages offer a very good bill, including the Fetschwart Troupe of Japanese Acrobats, the six Hobsons, Violet McMillan, Noble and Brooks, Jere McCallie and co., and Ella Fendler and Brother; big business; 20-26.—**LYRIC:** The Toronto Stock co. gave a very pleasing performance of Faid in Full 17-23; Grace Ayerworth, Ed. Hines, and J. Nelson, Lawrence were very good; good business. The Chorus Lady 24-26.

HAMILTON, ONT., GRAND: Too o' the Morning March 17-19; good co. and business. Freebies 17-19; good co.; big business. County Sheriff 20; good business. In Old Kentucky 21, 22; good business. The Heart Breakers 23. The Rose Maid 25, 26. The Girl from Tokio 27. The Girl of My Dreams 28, 29.—**TEMPLE:** Excellent vaudeville 17. Viola Knott, daughter of Roselle Knott, a native of Hamilton, took the part of the Swamp Angel in A. J. Delamater's production of Freebies at the Grand. She showed marked talent, and was given a fine reception and repeated curtain calls.

LONDON, ONT., GRAND OPERA HOUSE: The County Sheriff March 19; light attendance due to Holy Week. George Dangers in The Heart Breakers 21 (Good Friday); two good performances, to satisfactory holiday business. Freebies 22; light attendance at both performances. Raymond Hitchcock in The Red Widow 24; big business and R. O. at night. The Girl of My Dreams 26, 28. The Girl from Tokio 28. The Rose Maid 29. R. W. Marks Stock co. (return) 31-5. Robin Hood (return) 7. Madame Nastimova 8.

REGINA, SASK., REGINA: The Girl from Tokio March 14, 15; good co.; best audience in good humor at all times; business good.—**ORPHEUM:** Vaudeville 17, 18 including J. A. Patten's Old Soldier Fiddlers in old-time songs, which greatly pleased; Henry E. Dixey, Hale Norcross and co., Harry B. Lester, Spencer and Williams, Harry and Mortimer, and the Powers Brothers completed good bill. Fred Byers in The Girl and the Drummer 19; fair co. and business. May Robson 20-22.

OTTAWA, ONT., RUSSELL: Office 666 pleased large audiences March 20. The Heart Breakers 20, 27. Primrose and Dockstader's Minstrels 28, 29.—**DOMINION:** The following are filling the house at each performance 24-29: Charles H. Mack and co., Julia Nash and co., Juliet, Harry Devine and Belle Williams, Max Wilson Troupe, Asaki, and Phil Staats.

BRIEF OF LATE REPORTS

Illinois, Quincy, Empire: Jack Benney Stock co. March 16-18 in Love and Politics. A Bachelor Girl. A Girl from Home. The Peacemaker. A Father's Sin. The Country Gentleman. The Derby Winner. A Bad Marriage. A Man from Wyoming. Stetson's U. T. C. 20. Mutt and Jeff 21. Maude Adams 22. Madame X 23.

Kansas, Emporia, Whittier Opera House: Naughty Marjorie March 23.

Kentucky, Middleboro, Manning: Madame Sherry March 18. Vocal's Big City Minstrels

21. Henderson Park: Newlows and Baby 20. Spring Maid 21. Halber's African Pictures 27-29.

Maine, Portland, Keith's Hippodrome: Vaudeville and Talking Pictures week March 17-24.—**New Portland, Greeley's Big Nickel and Casino:** Novelty, vaudeville, and stock week 17. Jefferson: Dark Holy Week.

Massachusetts, Northampton, Academy: Northampton Players March 7-22. Dark Holy Week. **Westchester, Greenwood, Greenwood:** Elks' Minstrels March 17, 18. Red Rose 1.

New York, Fulton, Quirk: U. T. C. March 19; matinee and night. Foster: Traveling Salesman 15.—**Shamington, Stone, Maxine's Models, Bernard and Roberts De Ver-Faber co., Starman and Hayden, Weston and co.,** with two reels pictures 20-23. Local talent of 100 in Festival of the Seasons 26. The Pink Lady 28. Old Homestead 29. Within the Law 31.—**Armory:** Vaudeville with pictures 20-22.—**Danville, Hekman:** Cowboy Millionaire 26. Tale of the Viking 27. Kibbles and Martin's U. T. C. 1. University of Rochester Musical Club 4. Pictures and photoplay at A-Mue-You.

Korla Dots, Grand Forks, Metropolitan: Broadway Jones March 17. The Rosary 25. Gray Love 26. Nobody's Darling 27.—**Bismarck, Blinn:** Rosary 17.

Ohio, Griffin, Grand Opera House: The Rose Maid March 12. Mrs. General Tom Thumb co. 17-19. Howe's Moving Pictures 2. The Spring Maid 3.

Oklahoma, Vinita, Grand: Morgan Stock co. March 10-22 in For His Mother's Sake. The Cowboy Sheriff. A Prisoner of War. Our Irish-American Cousin. The Call of the Woods. The Secret and the Dove.

Pennsylvania, Allentown, Lyric: Rebecca of Sunnybrook Farm March 12-15. Return engagement of Within the Law 17. Lillian Russell and Kinnear 18. Orpheum: Earl and Curtis. Goldrick and co. Leisell Sisters, Dooly and Parker, and La Jolie Decidim 13-15. Edward de Corcia and co. in Red Mike. Weston and Sheer. Helen Bell, Ralph Smaller, and Zeno. Jordan and Zeno 17-19. Lyceum: Robert Emmet 17-22.—**Lafayette, Showalter's:** Bought and Paid For 13.

Soula Dakota, Aberdeen, Butcher's Hall: George D. Sweet's, The Messenger Boy March 14. The Convent's Daughter. Bijou: Pictures and vaudeville. Princess: Pictures only. Idle Hour: Pleading feature films.

Canada, Vancouver, B. C.: Opening new Orpheum March 17. Alf Lewis and co. in The New Leader. Three Aeroplane Ladies. Kenny and Hallie. Original Coliere Bore. Cabaret Trio. Anne Kayne. character comedienne. Yates Brothers in Australian Spear and Whisk act.

CHRYSTIE STREET HOUSE BENEFIT

Angels in Art will be produced at the Little Theater on Friday evening, April 25, and Saturday afternoon and evening, April 26, for the benefit of the Chrystie Street House, as conceived by Fraulein Eleonore von Bogdanowski and staged, in accordance with her idea, by Fraulein Frieda Spielberg. The production in this country is under the management of Mrs. Henry Wood, assisted by Baroness von Kretsdman. The prologue spoken is composed by Countess Marie von Wedell, of Germany. Each picture is accompanied by exquisite music. Coffee will be served in the tearoom of the Little Theater during the evenings and tea in the afternoon. Tickets, \$5, may now be obtained from Albert H. Seabury, 139 West Seventy-second Street; Mrs. James R. McKee, 49 West Seventy-second Street; Mrs. Alexander Rubel, 969 Park Avenue; Mrs. Francis H. Griffin, 829 Park Avenue; Mrs. Samuel C. Van Dusen, 132 East Thirty-fifth Street, until the morning of April 25. They may then be obtained at the box-office of the Little Theater, West Forty-fourth Street.

ADDITIONAL STOCK NOTES

Ethel Daggett made a great success at the Empire, Providence, last week, as Margaret Lawrence in The Battle.

A Message from Mars received press notices as the strongest piece presented by the Spokane Players this season, at Spokane. Henry Hall in the Hawtrey role gave a painstaking performance, while Justina Wayne, Ruth Lecher, and Frank Darien deserve special mention.

The Holy Week attraction of the Orpheum Players at Philadelphia was Thelma, with Wilmer Walter, Carolyn Gates, Walter Lewis, Winifred Kingston, and Ethel Milne. The Man from Home, The Talker, The New Sin, and Pomander Walk follow.

Francis H. Sayles and his players presented Mrs. Temple's Telegram at the Opera House, New Castle, Pa., as the Easter attraction.

Charles Foster and Anna Denlow have joined the Dorner Stock at Middletown, Conn.

Agnes Barrington, who has been on tour, under the direction of David Belasco, in The Concert for the past two seasons, has joined the John Pollock roster, to open in Youngstown, O., shortly.

Arthur L. Verner and Lola T. Davis, who just closed with The Third Degree, have joined the stock at the Lyceum Theater, Peoria, Ill.

Clifford Stork, Mabel Brownell, Arthur Jarrett, Harry B. Roche and the Payton Players, at the Orpheum, Newark, were seen in Get-Rich-Quick Wallingford last week. Carmen this week.

Victor Sutherland made his debut at the National, Philadelphia, last week, in The White Squadron. Howard L. Ely, well remembered in A Girl of the Mountains, pleased, and Marcus Hoofs and Douglas Hope deserve mention.

The Gay Matilda proved a popular Easter bill at the American, Philadelphia, with Grace Huff, John Lorenz, Betty Blaney and the favorites. The Straight Road this week.

The Casino Stock, at New Bedford, Mass., presented The Great Divide and At Piney Ridge the last two weeks. Carl J. Birckert, Ametta Rohte, Henry M. Hicks, Jessie Mueller, and Wilfred Lytell are big favorites.

Harlan P. Briggs made his debut as juvenile, replacing Sydney Riggs, at the Savoy, Fall River, last week. In Charley's Aunt, This week, in Fifty Miles from Boston, Gus Forbes, Carolyn Elberta, Norman Wendall, Winona Bridges, and Bernard Steele are all giving excellent performances.

George Soule Spencer has become very popular in Hoboken, with the Gayety Stock. His work in The Holy City drew many of his New York admirers. Lavinia Shannon, whose dancing was pronounced startling, scored, and Elizabeth Rathburn, who is given too few opportunities of late, always makes her part stand out.

Florence Burroughs, late second woman at the Opera House, Paterson, N. J., has been secured for Poll's, Scranton.

Louis Dean opened as leading man with the Louis Leon Hall Stock in Trenton, N. J., playing the role created by Lewis Waller in A Butterfly on the Wheel.

Franklyn Searight and Maxine Miles, favorites with Noel Travers in Brooklyn, are members of the Louis Leon Hall Stock at the Novelty. Marion Nichols, Beatrice Bentley, and William Bonney are also members.

Hallett Thompson opened with the Malley-Denison Stock as leading man in Schenectady last week, replacing Frank Charlton.

Caroline Morrison will be character woman at Poll's, Wilkes-Barre, Pa., opening early in May.

Geraldine Russell is with the Phillips Lyceum Stock in Brooklyn.

The roster of the Frank E. Long Stock includes Frank G. Long, Warren Noble, L. M. Streator, J. P. Kane, George Gordon, Frank E. Long, Nellie Lang, Erin Lacy, and Bonnie Backe. They opened at the new theater at Richland Center, Wis., with success.

Marie Curtis, who from week to week has been giving intelligent performances at the Star, as Mrs. Vidal in Raffles was seen in a role well suited to this artistic artist. Theodore Friebus as Raffles was good.

Robert Gleckler was seen to excellent advantage as Sherlock Holmes at the Greenpoint last week in Brooklyn.

Willard Mack, the stock star, has filed a petition in bankruptcy, with liabilities of \$3,640 and assets of \$100.

John A. Butler, late of The Million, has gone to the Alcazar, in San Francisco, as juvenile, opening in Checkers.

At Everett, Wash., The Girl in the Taxi was the second offering of the stock company, with James Norton in the Ward De Wolfe role and Olga Grey and Robert McKim in principal support.

At Seattle the Bailey-Mitchell Players were seen in The Witching Hour last week. Nana Bryant as Mrs. Whipple and Clifford Thompson as Clay Whipple were convincing.

Florence Bell was seen in Such a Little Queen at Tacoma, Wash., last week. Leo Lindhard and Betty Barrows gave her splendid support.

As The Fortune Hunter Del S. Lawrence was seen at his best at Vancouver last week.

Joseph A. Diemer, the popular new York juvenile, has joined Helen Grayce Stock.

Lindsay Morison revived Harvest at the Auditorium, Lynn, last week, and the work of Harry Ingram, Genevieve Bilan, Francis Woodberry, Hubert Pierce, James J. Hayden, Edna Oliver, and especially Rose Morison, whose return to the cast is always welcome, was excellent. The Gamblers this week.

The Thief, with Edna Archer Crawford in the lead, was the bill last week at Yonkers. Brenda Fowler has been satisfactorily filling Edna Earle Andrews's place during her illness. William David and Jerome Renner are doing good work.

Cameron Clemons has left the Nathan Appell Stock as leading man.

Florence Shirley, a favorite of the Castle Square Stock at Boston, has been loaned by John Craig to appear as Mrs. Honeyton in A Happy Pair, to be presented at the Plymouth Theater, Boston, April 1.

Louise Louis, who has been playing ingenious parts with the Wright Huntington company, has accepted an engagement with the Murat Theater Stock company at Indianapolis, Ind.

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The Colonial, Cleveland, will open a stock season early in May, with May Buckley and Jack Holliday.

Going Some was the attraction last week by the Popular Preferred Stock, as it is termed in Hoboken. Elizabeth Rathburn, Lavinia Shannon, and Thomas Shearer gave the best performances, while George Soule Spencer as Speed gave much life to the performance. The Fatal Wedding this week and A Butterfly on the Wheel to follow.

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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Lincoln, Neb., 2, St. Joseph, Mo., 3, Topeka, Kan., 4, Wichita, 5, Denver, Colo., 7-9, Salt Lake City, U. 11, 12, Reno, Nev., 14, 15, Stockton, Cal., 16.

ARLISS, GEORGE (Lieber Co.): Philadelphia, Pa., Feb. 24-April 12.

ARRIVAL OF KITTY (A. Rowland): Lidgerwood, N. Dak., 2, Hankinson 3.

BABY MINE (Hastings: Wm. A. Brady, Ltd.): Williamsport, Pa., 2, Mt. Carmel 3, Ashland 4, Shenandoah 5, Freehold 7, Mauch Chunk 8, Allentown 9, Dover, N. J., 10, Westfield 11, BACHELOR'S HONEYMOON (Giles and Bradfield): Lubbock, Tex., 2, San Angelo 5, Abilene 9.

BARRYMORE, JOHN (John Cort): Chicago, Ill., March 30—Indefinite.

BATES, BLANCHE (Charles Frohman): Chicago, Ill., March 31-April 12, Philadelphia, Pa., 14-20.

BEN-HUR (Klaw and Erlanger): Indianapolis, Ind., March 31-April 5, Cincinnati, O., 7-12.

BIRD OF PARADISE (Oliver Morosco): Philadelphia, Pa., March 24-April 5.

BLINDNESS OF VIRTUE (William Morris): St. Louis, Mo., March 30-April 5.

BLUE BIRD (Messrs. Shubert): Toronto, Can., March 31-April 5, Rochester, N. Y., 7-9.

BOUGHT AND PAID FOR (William A. Brady): Bridgeport, Conn., March 31-April 2, Elliptical, N. J., 3, New Brunswick 4, Perth Amboy 5, Baltimore, Md., 7-12.

BOUGHT AND PAID FOR (William A. Brady): St. Louis, Mo., 31-April 13.

BOUGHT AND PAID FOR (William A. Brady): Detroit, Mich., 7-12.

BOUGHT AND PAID FOR (William A. Brady): Keokuk, Ia., 10.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Fayetteville, N. C., 2, Raleigh 3, Wilson 4, Elizabeth City 5, Newport News, Va., 7, Petersburg 8, Fredericksburg 9, Charlottesville 10, Roanoke 11, Lynchburg 12, Norfolk 14-16.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Denver, Colo., March 31-April 5.

BURKE, BILLIE (Charles Frohman): St. Louis, Mo., March 31-April 5, Indianapolis, Ind., 7, Lexington, Ky., 9, Louisville 11-13.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Terre Haute, Ind., 2, Urbana, Ill., 3, La Fayette, Ind., 4, Ft. Wayne 5, Huntington 7, Goshen 8, South Bend 9, Kalamazoo, Mich., 10, Grand Rapids 11, 12.

CARTER, MRS. LEBLIE (John Cort): Battle Creek, Mich., 2, Lansing 3, Jackson 4, Ann Arbor 5, Pittsburgh, Pa., 7-12, Cleveland, O., 14-19.

CLIMAX, THE (Rochester, N. Y., 3-5, Newark 8).

COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., Indefinite.

COLLIER, WILLIAM (Lee Fields): New York city March 31-April 5, Chicago, Ill., 7—Indefinite.

COMMON LAW (A. H. Woods): Cleveland, O., March 31-April 5, Akron 7-9.

CONQUEST (David Belasco): Tacoma, Wash., 2, Victoria, B. C., 3, Vancouver 4, 5.

CONFESSION, THE (Waterloo, Ia., 3, Hannibal, Mo. 8, Keokuk, Ia., 10).

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—Indefinite.

CRANE, WILLIAM H. (Joseph Brooks): Seattle, Wash., March 30-April 5, Victoria, B. C., 8, Can. 7, Vancouver 8, 9, Bellingham, Wash., 10, Everett 11, No. Yakima 12, Spokane 13, 14, Missoula, Mont., 15, Helena 16.

DIVORCE QUESTION (Rowland and Clifford): Chicago, Ill., March 17-April 5, St. Paul, Minn., 13-18.

DREW, JOHN (Charles Frohman): Salt Lake City, U. 3-5, Los Angeles, Cal., 7-12.

EVERYWOMAN (Henry W. Savage): Rochester, N. Y., 31-April 2, Syracuse 3-5, Utica, 7, 8, Amsterdam, 10, Binghamton 11, 12, New York city 14-20.

EVERYWOMAN (Henry W. Savage): Des Moines, Ia., 31-April 5, Davenport 4-6, Cedar Rapids 7, 8, Waterloo 9, Dubuque 10, La Crosse, Wis., 11, Winona, Minn., 12, Minneapolis 13-19.

EXCURSE ME (Henry W. Savage): Crawfordville, Ind., 2, Terre Haute 3, Indianapolis 4, 5, Cincinnati, O., 6-13, Marietta 14, Clarksville, Va., 15, Cumberland, Md., 16.

EXCURSE ME (Henry W. Savage): Kansas City, Mo., March 30-April 5, St. Louis 6-12, Philadelphia, Pa., 14-20.

FAIRBANKS, DOUGLAS (Cohan and Harris): Boston, Mass., March 31-April 12.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—Indefinite.

FAVERHAM, WILLIAM (Leonard J. Gallagher): Chicago, Ill., March 24-April 5, Cincinnati, O., 14-19.

FILKINS, GRACE (New Era Producing Co.): Atlantic City, N. J., 31-April 5.

FINE FEATHERS (H. H. France): Toledo, O., 2, Elkhart, Ind., 3, Decatur, Ill., 4, Quincy 5, Kansas City, Mo., 6-12, Denver, Colo., 14-20.

FISKE, MRS. (Harrison Gray Fiske): Baltimore, Md., 31-April 5, Charlottesville, Va., 7, Richmond 8, Lynchburg 9, Charleston, W. Va., 10, Lexington, Ky., 11, Evansville, Ind., 12, St. Louis, Mo., 14-19.

FIVE FRANKFORTHES (Messrs. Shubert): New York city March 3—Indefinite.

FORTUNE HUNTER (Monte Thompson): Oneonta, N. Y., 2, Kingston 3, Middletown 7.

FORTUNE HUNTER (Cohan and Harris): Paterson, N. J., 31-April 5.

FRECKLES (Central: A. G. Delamater): Brevard, O., 2.

GARDEN OF ADAM (Lieber Co.): Baltimore, Md., March 31-April 12, Washington, D. C., 14-19.

GEORGE, GRACE (William A. Brady): New York city April 1—Indefinite.

GHOST BREAKERS (Maurice Campbell): New York city March 8—Indefinite.

GILMORE, PAUL (Wm. F. De Vere): Little Rock, Ark., 14.

GIRL AND THE TRAMP (George L. Barton): Columbus, O., March 31-April 2, Youngstown 3-5, Cairo, N. Y., 7, West Union 8, Tunnelton 9, Gratton 10, Morgantown 11, Connelville, Pa., 12.

GIRL FROM RECTOR'S (S. A. Mitchell): Mankato, Minn., 2, Northfield 3, Owatonna 4, Rochester 5.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—Indefinite.

GOVERNOR'S LADY (Belasco and Elliott): Brooklyn, N. Y., March 31-April 5, Baltimore, Md., 7-12.

GRABSTAKE (United Play Co.): Belton, Mont., 3, Great Falls 10, Calgary, Alta., Can., 7, Edmonton 10-12, Saskatoon, Sask., 14, 15, Prince Albert 16.

GRAPHEVIN, CHARLES (Chit Gordon): Cincinnati, O., March 30-April 5.

GREEN DIVIDE (Primrose and McGilgan): Wadena, Minn., 2, Detroit 3, Le Roy 4, Wahpeton, N. Dak., 5, Benson, Minn., 7, Litchfield 8, Willmar 9, Montevideo 10, Ortonville 11, Milbank 5, Dak., 12, Watertown 14, Brookings 15, Laverne, Minn., 16.

HILLARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.

HINDIE WAKES (William A. Brady): Chicago, Ill., Feb. 4—Indefinite.

HODGE, WILLIAM (Lee Shubert): Pittsburgh, Pa., March 31-April 5, Columbus, O., 8, 9.

HUMAN HEARTS (Southern: H. J. Yorker): Atlanta, Ga., March 31-April 5, Birmingham, Ala., 7-12, Richmond, Va., 14-19.

ILLINGTON, MARGARET (E. J. Bowes): Philadelphia, Pa., March 31-April 12, Harrisburg 13, Sunbury 15, Bradford 16.

IN OLD BENTUCKY (Litt and Diagonal): Buffalo, N. Y., March 31-April 5.

IRISH PLAYERS (Lieber Co.): Boston, Mass., March 24—Indefinite.

IRISH DOOR (John Cort): Chicago, Ill., March 3—Indefinite.

IRVING PLACE (Rudolf Christians): New York city March 7—Indefinite.

IRWIN, MAY (Lieber Co.): New York city Feb. 24—Indefinite.

JOSEPH AND HIS BROTHERS (Lieber Co.): New York city Jan. 11—Indefinite.

KINDLING (United Play Co.): Rockville, Ind., 2, Frankfort 3, Elwood 4, Huntington 5, Ft. Wayne 6, St. Marys, O., 8, Greenville 9, Connersville, Ind., 10, New Castle 11, Muncie 12, Anderson 14, Tipton 15, Noblesville 16.

KISMET (Harrison Gray Fiske): Boston, Mass., March 24—Indefinite.

KOCH, HUGO B. (United Play Co.): Danville, Ill., 6, Peoria 6-9, Bloomington 10, Urbana 11, Springfield 12, St. Louis, Mo., 14-19.

LADY FROM OKLAHOMA (William A. Brady): New York city April 2—Indefinite.

LION AND THE MOUSE (United Play Co.): Tipton, Ind., 2, Alexandria 3, Franklin 4, Bedford 5, West Baden 6, Washington 7, Vincennes 8, Olney, Ill., 9, Robinson 10, Linton, Ind., 11, Terre Haute 12, Greencastle 14, Rockville 15, Lebanon 16.

LITTLE WOMEN (William A. Brady): Newark, N. J., March 31-April 5.

LITTLE WOMEN (William A. Brady): Scranton, Pa., 3-5.

LORRAINE, ROBERT (Lieber Co.): Pittsburgh, Pa., March 31-April 5, Cleveland, O., 7-12.

MADAME X (Laura Frankfield): Dixie, Ill., 2, Sterling 3, Rockford 4, Racine, Wis., 5, Kenosha 7, Belvidere, Ill., 8, De Kalb 9, Beloit 10, Morris 11, Danville 12, Hannington, W. Va., 7, Charleston 8, Clarkburg 9, Fairmont 10, Morgantown 11.

MAN'S FRIENDS (Lieber Co.): New York city March 24—Indefinite.

MANTELL, ROBERT B. (Wm. A. Brady): Washington, D. C., 7-12.

MARRIED IN HASTE (J. E. Irwin): Baraboo, Wis., 2, Readsburg 3, Wausau 4, La Crosse 5, 6.

MARION JOHN (Charles Frohman): New York city March 11-April 12.

MASTER MIND (Werba and Luescher): New York city Feb. 8—Indefinite.

MILFORD, KLAU (Erlanger and Brooks): Buffalo, N. Y., March 31-April 5.

MILFORD, KLAU (Erlanger and Brooks): Brooklyn, N. Y., 31-April 5, Atlantic City, N. J., 7-8.

MILLER, HENRY (Klaw and Erlanger): Grand Rapids, Mich., 5.

MISSOURI GIRL (Chit: Norton and Rith): Snyder, Tex., 2, Lubbock 3, Plainview 4, Tulsa 5, Amarillo 7, Dalhart 8, Gayton, Okla., 9, Liberal, Kan., 10, Meade 11, Fowler 12, Minneola 14, Haviland 15, Anthony 16, Hannington, W. Va., 7, Charleston 8, Clarkburg 9, Fairmont 10, Morgantown 11.

MISSOURI GIRL (Eastern: Merle H. Norton): Thompson, N. Dak., 2, Hillsboro 3, Barnesville, Minn., 4, Alexandria 5, Melrose 7, Osakis 8, Foley 9, Sandstone 11, Pine City 12, Rush City 14, Lindstrom 15, Osceola, Wis., 16.

MORTIMER, LILLIAN (J. L. Weaver): Columbus, O., March 31-April 2, Akron 3-5, Youngstown 7-9, Louisville, Ky., 15-19.

MRS. WIGGS OF THE CARRIAGE PATCH (United Play Co.): Chicago, Ill., March 28-April 5, St. Louis, Mo., 7-12, Cincinnati, O., 13-19.

NARINOV, MME. (Charles Frohman): Syracuse, N. Y., 1, 2, Ithaca 3, Rochester 4, 5, Hamilton, Ont., Can., 7, London 8, Jackson, Mich., 9, Lansing 10, Bay City 11, Saginaw 12.

OFFICER 666 (Cohan and Harris): Boston, Mass., March 18—Indefinite.

OFFICER 666 (Southern: Cohan and Harris): Altoona, Pa., 5, Easton 6, Burlington, N. J., 7.

O'HARA FISKE (Augustus Piton, Jr.): Philadelphia, Pa., March 24-April 5.

OLIVETT, CLAUDE (Henry Miller): San Francisco, Cal., March 24-April 5.

OLD HOMESTEAD (Frank Thompson): San Francisco, Cal., March 24-April 5.

OLD HOMESTEAD (Frank Thompson): Montreal, Can., March 31-April 5.

ONE DAY IN LIVERPOOL (Ky., March 30-April 5).

O'NEIL, NANCY (New York city March 31—Indefinite).

OUR WIVES (Jos. M. Gaites): Decatur, Ill., 7, Loganport 12.

OVER NIGHT (Wm. A. Brady, Ltd.): St. Louis, Mo., March 30-April 2.

PAIR OF COUNTRY KIDS (C. Jay Smith): Winchester, Ill., 2, Bowen 3, Carthage 4, Ft. Madison, Ia., 5, Burlington 6, Kahoka, Mo., 7, Memphis 8, Lancaster 9, Stronghurst, Ill., 10, Elmwood 11, Galesburg 12, Pekin 13, Tremont 14, Greenview 15, Havana, Mo., 16.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—Indefinite.

PRICE, THE (Merrell C. Bennett): Pierre, S. Dak., 2, Rapid City 3, Sturgis 4, Belle Fourche 5, Spearfish 7, Deadwood 8, Alliance, Neb., 10, Sterling 12, Groesby 14.

READY MONEY (H. H. France): Boston, Mass., March 3-April 5.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Jersey City, N. J., 31-April 5.

REHOBOTH MAY (L. S. Sire): Washington, D. C., 6-12, Baltimore, Md., 14-19.

ROMANCE (Messrs. Shubert): New York city Feb. 10—Indefinite.

ROSARY (Circuit: Rowland and Clifford): Omaha, Neb., 3, Des Moines, Ia., 6.

ROSEDALE (William A. Brady): New York city April 7-May 3.

ROUND UP (Klaw and Erlanger): Boston, Mass., March 24-April 5.

RUSSELL, ANNIE (Lawrence J. Anhalt): Buffalo, N. Y., 2, Erie, Pa., 14, Canton, O., 15, Kanesville 16.

SERVANT IN THE HOUSE (Merle H. Norton): Lebanon, Tenn., 2, Murfreesboro 3, Shelbyville 4, Fayetteville 5, Lewisburg 7, Columbia 8, Lawrenceburg 9, Florence, Ala., 10, New Decatur 11, Pulaski, Tenn., 12, Clarksville 14, Paris 15, Milan 16.

SHEA, THOMAS E. (A. H. Woods): Williamsport, Pa., 8-5.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Middletown, N. Y., 2, Honesdale, Pa., 3, Shamokin 4, Sunbury 5, Wilkes-Barre 7-9, Freehold 10, Allentown 11, 12, Dover, N. J., 14, Kutztown, Pa., 15, Reading 16.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Martinsburg, W. Va., 2, Piedmont 3, Elkins 4, Fairmont 7, Morgantown 8, Weston 9, Clarkburg 10, Parkersburg 11, Chillicothe, O., 12, Xenia 14, Greenville 15, Union City, Ind., 16.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Columbus, Neb., 2, Norfolk 3, Le Mars, Ia., 4, Fremont 5, Storm Lake 7, Strawberry Point 9, Dyersville 10, Galena, Ill., 11, La Crosse, Wis., 12.

SILVER WEDDING (H. H. France): Chicago, Ill., March 23—Indefinite.

SIX HOPKINS (J. C. General): Grand Rapids, Mich., March 30-April 5.

SNOBS (Washington, D. C., March 31-April 5).

SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Detroit, Mich., 31-April 5, Cleveland, O., 7-12, Rochester, N. Y., 14-16.

STAIR, ROSE (H. H. France, Inc.): Salt Lake City, U., March 31-April 2, Ogden 3, Reno, Nev., 4, Sacramento, Cal., 5, San Francisco 7-12, San Jose 14, Santa Barbara 15, Riverside 16.

SWARR, FRANCES (David Belasco): Cincinnati, O., March 31-April 5.

STOP THIEF (Cohan and Harris): New York city Dec. 25—Indefinite.

STUMBLING BLOCK (Oscar Graham): Leonard, Pa., 2, Keosauqua 3, Jacksonboro 4, Bridgeport 5, Bowie 7, Elctra 9, Neosna 9, Ryan, Okla., 10, Duncan 11, Waurika 12, Lawton 13.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—Indefinite.

THE (Primrose and McGilgan): Philadelphia, Pa., March 31-April 5, Pittsburgh, Pa., 14-19.

THIEF (Primrose and McGilgan): Indianapolis, Ind., 3-5, Lebanon 7, Kokomo 8, Anderson 9, Greenville, O., 10, Piqua 11, Hamilton 12, Dayton 14-16.

THIRD DEGREE (United Play Co.): Demora, Pa., 2, Monaca 3, Lehighburg 4, Latrobe 5, Vandergrift 7, Kittanning 8, Indiana 9, Barnesboro 10, Altoona 11, Oumersland, Md., 12, Bellefonte, Pa., 14, Lock Haven 15, Williamsport 16.

THIRD DEGREE (United Play Co.): Marion, Kan., 2, Concordia 3, Downs 4, Osborne 5, Norton 6.

TOP OF THE MORNING (Henry W. Savage): Boston, Mass., March 24—Indefinite.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Cleveland, O., March 31-April 5.

TRUXON, KING (United Play Co., Inc.): Cincinnati, O., March 30-April 5, Indianapolis, Ind., 6-12, St. Louis, Mo., 13-19.

UNCLE TOM'S CABIN (Leon Washburn): St. Paul, Minn., 30-April 5, Little Falls 7, Brainerd 8, Staples 9, Wadena 10, Detroit City 11, Fargo, N. Dak., 12, Wahpeton 14, Morris, Minn., 15, Benson 16.

UNCLE TOM'S CABIN (Wm. Kibbler): Rochester, N. Y., 31-April 2, Niagara Falls 3-5, Hamilton, Ont., Can., 7-9, London 10-12, Flint, Mich., 14, Bay City 15, Saginaw 16.

WALLER, LEWIS (Victor Lewis): Philadelphia, Pa., March 31-April 12.

WARR, HELEN (Morosco and Armstrong): Chicago, Ill., March 2-April 20.

WARFIELD, DAVID (David Belasco): Louisville, Ky., March 31-April 5.

WATFARNS, THE (Oliver O. Eisfeld): Baltimore, Md., 1-3.

WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24—Indefinite.

WHIP, THE (Comstock and Gent): New York city Nov. 22—Indefinite.

WHITE SLAVE (Robt. Campbell): Philadelphia, Pa., March 31-April 5.

WHITESIDE, WALKER (Walter Floyd): Baltimore, Md., March 31-April 5, Boston, Mass., 7-9.

WITHIN THE LAW (A. H. Woods): Syracuse, N. Y., 2.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.

WOMAN, THE (David Belasco): Washington, D. C., March 31-April 5.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—Indefinite.

YELLOW JACKET (Harris and Selwyn): Chicago, Ill., March 24—Indefinite.



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PERMANENT STOCK

ACADEMY (F. E. Henderson): Jersey City, N. J.—Indefinite.
ACADEMY OF MUSIC (William Fox): New York City Dec. 2—Indefinite.
ALBION (Edward F. Albee): Providence, R. I., April 7—Indefinite.
ALCANTARA (San Francisco, Cal.—Indefinite.
AMERICAN (C. G. Milligan): Spokane, Wash.—Indefinite.
AMERICAN THEATRE (James Wall): Philadelphia, Pa.—Indefinite.
ARVING PLAYERS (Al. Truburn): Lancaster, Pa. March 3—Indefinite.
AUBREY (D. Otto Hiltner): Huntington, W. Va.—Indefinite.
BAKER PLAYERS: Portland, Ore.—Indefinite.
BIRCH: North Adams, Mass.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BROADWAY: Bayonne, N. J., Feb. 9—Indefinite.
BUHLER-SARINE (A. G. Delamater): Toledo, O., Feb. 10—Indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—Indefinite.
COLEMAN, LOUISE: Rochester, N. Y., March 24—Indefinite.
CASINO (Theodore Baylies): New Bedford, Mass., March 2—Indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—Indefinite.
CHASE-LISTER (Northern): Glenn F. Chase: Butte, Mont., Nov. 17—Indefinite.
CODY, LEWIS J. (Cody and Youngson): Gloversville, N. Y., March 8—Indefinite.
CONNER PLAYERS (O. L. Conner): Wilmington, Del.—Indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 18—Indefinite.
CORSEY: Brooklyn, N. Y.—Indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.
DRAAMA PLAYERS (Kenda Weston): Lowell, Mass.—Indefinite.
EMPIRE: Holyoke, Mass.—Indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—Indefinite.
EMPIRE THEATRE: Providence, R. I.—Indefinite.
EVANSTON: Evanston, Ill.—Indefinite.
FERGUSON (Ferguson Brothers): Oklahoma City, Okla., March 8—Indefinite.
FRANK, JOHN E. (C. Aukings): Superior, Wis.—Indefinite.
GARLAND: Paducah, Ky.—Indefinite.
GAYETY: Hoboken, N. J.—Indefinite.
GERMAN (Ludwig Kreiss): Milwaukee, Wis.—Indefinite.
GERMAN: St. Louis, Mo.—Indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 13—Indefinite.
GLASS: El Paso, Tex.—Indefinite.
GOTHAM: Brooklyn, N. Y.—Indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—Indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—Indefinite.
GREENPOINT: Brooklyn, N. Y.—Indefinite.
HARLEM OPERA HOUSE: New York City—Indefinite.
HARVEY (H. D. Orr): Mason City, Ia.—Indefinite.
HARVEY (H. H. Budd): Muscatine, Ia.—Indefinite.
HAWKINS, PERCY: Baltimore, Md., April 14—Indefinite.
HAYWARD, GRACE: Oak Park, Ill.—Indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—Indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—Indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—Indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—Indefinite.
IRISH: Tampa, Fla.—Indefinite.
JACOB: Newark, N. J.—Indefinite.
JEFFERSON THEATRE (Julius Kahn): Portland, Me., Jan. 31—Indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.—Indefinite.
KELLY, J. J.: Toledo, O., April 14—Indefinite.
KELLY, J. J.: Savannah, Ga., April 7—Indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—Indefinite.
KING-LYNCH: Manchester, N. H.—Indefinite.
LANG, EVA (O. D. Woodward): Omaha, Neb.—Indefinite.
LA FORT, MAE (Joe McElroy): Washington, Pa., Feb. 10—Indefinite.
LAWRENCE-LEIGH: Roanoke, Va.—Indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—Indefinite.
LAWRENCE, JOHN: Athens, Ga., March 3—Indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—Indefinite.
LONGMAN, LESTER: Lowell, Mass., Feb. 10—Indefinite.
LONG, THEODORE: Passaic, N. J.—Indefinite.
LYRIC: Jamestown, N. Y.—Indefinite.
LYTTEL VAUGHAN: Albany, N. Y., March 24—Indefinite.
MCDOWELL, WALTER: Grand Rapids, Mich., Jan. 25—Indefinite.
MAJESTIC: Evansville, Ind.—Indefinite.
MAJESTIC: Houston, Tex.—Indefinite.
MAJESTIC-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—Indefinite.
MAJESTIC-DENISON: Lawrence, Mass.—Indefinite.
MAJESTIC-DENISON: Schenectady, N. Y., Jan. 27—Indefinite.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—Indefinite.
MAYER (Geo. Robinson): Haverhill, Mass.—Indefinite.
MORISON, LINDSAY: Lynn, Mass.—Indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—Indefinite.
NOVELTY: Brooklyn, N. Y., March 24—Indefinite.
NATIONAL: Montreal, Can.—Indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., April 7—Indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—Indefinite.
OLIVER OTIS: Rockford, Ill.—Indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
OWEN, CECIL: New York City March 3—Indefinite.
PARK: Erie, Pa.—Indefinite.
PARK, WILLIAM: Pittsfield, Mass.—Indefinite.
PAYTON, CORSE: Newark, N. J.—Indefinite.
PEARL (Alfred A. Webster): Erie, Pa., March 24—Indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.
PRUCHI-GYRENE: New Orleans, La.—Indefinite.
PHILLIPS LYCEUM (L. J. Phillips): Brooklyn, N. Y.—Indefinite.
POLI (S. E. Poli): Allentown, Pa.—Indefinite.
POLI (S. E. Poli): Waterbury, Conn.—Indefinite.

POLI (S. E. Poli): Washington, D. C., Feb. 8—Indefinite.
PULLUCK (John Pollock): Youngstown, O., April 14—Indefinite.
PRINCERS: Tacoma, Wash.—Indefinite.
PRINCERS (Robert and Gatchell): Des Moines, Ia.—Indefinite.
REIDE, ROMA: Ottawa, Ont., Can.—Indefinite.
REDMOND: Sacramento, Cal.—Indefinite.
REYNOLDS AND ROSS (Billy Ross): Salt Lake City, U., Feb. 16—Indefinite.
RICHMOND: Troy, N. Y.—Indefinite.
RICHMOND (De Witt Newins): Stapleton, S. I.—Indefinite.
SAVOY: Ft. Worth, Tex.—Indefinite.
SAXE: Milwaukee, Wis., Nov. 2—Indefinite.
SAXE: Minneapolis, Minn.—Indefinite.
SAYLES, FRANCOIS (F. H. Sayles): New Castle, Pa.—Indefinite.
SEATTLE: Seattle, Wash.—Indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—Indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York City—Indefinite.
STANACH-HARDS: Mt. Vernon, N. Y.—Indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—Indefinite.
THOMPSON-WOODS: Brockton, Mass.—Indefinite.
TORONTO: Calgary, Can.—Indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—Indefinite.
WINNING BROTHERS (John D. Winniger): Wausau, Wis., March 24—Indefinite.
WINNIEG: Moose Jaw, Sask., Can.—Indefinite.
WOLFE: Wichita, Kan.—Indefinite.
YOUNG-ADAMS (H. W. Young): Halifax, N. S., Can.—Indefinite.

TRAVELING STOCK COMPANIES

ALLEN PLAYERS: Nelson, B. C., Can., 24—April 5.
BOLTON, EMMA: Nauvoo, Ill., 31-April 5.
BOYER, NANCY (William Morgan): Cumberland, Md., 31-April 12.
BROWN, KIRK (J. T. Macaulay): Muncie, Ind., 24-April 5, Akron, O., 14-19.
CARLETON SISTERS (Varney and Montgomery): Bowling Green, Ky., 31-April 5, Bardonia, N. Y., 7-12.
CHASE-LISTER (Glenn F. Chase): Livingston, Mont., 4-5.
CHAUNCEY-KIFFER (Fred Chauncey): Port Jarvis, N. Y., 31-April 5, Carbondale, Pa., 7-12.
CHICAGO (Charles H. Roseman): Danbury, Conn., 31-April 5, Poughkeepsie, N. Y., 7-12, Hudson 14-19.
CORNELL-PRICE (W. E. Cornell): Dugopol, Ill., March 31-April 5, Vandalia 7-12, Huntington, Ind., 14-19.
DOYLE, EDWARD (Doyle Brothers): Southington, Conn., 31-April 5, Bridgeton, N. J., 7-12.
EARLE (L. A. Earle): Batavia, N. Y., March 31-April 5.
FLAIG AND GILPIN: Benton, Ill., 24-April 5.
GRAYCE: Pitechburg Mass., March 31-April 5, Newburgh 7-12.
HAYES, LUCY, ASSOCIATE PLAYERS: Audubon, Ia., 3-5.
HILLMAN'S IDEALS (F. P. Hillman): Canton, Kan., 7-9, McPherson 10-12.
HILLMAN'S IDEALS (Harry Sohns): Wetmore, Kan., 31-April 5, Greeley 3-5.
HOWELL-KEITH: Bay City, Mich., 30-April 5.
KELLY, SHERMAN (H. B. Sherman): New Ulm, Minn., 31-April 5.
KEYES SISTERS (C. A. Keyes): Kittanning, Pa., March 31-April 5, Uniontown 7-12, Conneville 14-19.
LONG, FRANK E.: Janesville Wis., 30-April 5, Whitewater 7-12, Kenosha 14-19.
LYNN, JACK: Southbridge, Mass., 31-April 5, Rockland 7-12, Danielson, Conn., 14-19.
MAHER, PHIL: Emporium, Pa., March 31-April 5, Warren 7-12.
PICKERS, FOUR (Willis Pickers): Jacksonville, Fla., March 31-April 13, Charleston, S. C., 14-19.
ROBBINS, BOBBY (F. E. Clayton): Paris, Ill., 31-April 5.
RUSE-BISBEE (J. W. Rusk): Corning, N. Y., 31-April 5.
SHANNON (Harry Shannon): Sturgis, Mich., 31-April 5, Kendallville, Ind., 3-5, St. Marys, O., 7-12.
SPEDDEN AND PAIGE: Sturgis, S. Dak., March 31-April 5, Rapid City 7-12.
STARNER (Alex. Starnes): Thomasville, Ga., 31-April 5.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Newark, N. J., March 31-April 19.
ABORN ENGLISH GRAND OPERA (Co. A: Messrs. Aborn): Columbia, Pa., 2, Wilmington, Del., 3, Trenton, N. J., 4, Philadelphia 5.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7—Indefinite.
ALMA, WHERE DO YOU LIVE? (Royce and Fursten): Charlotte, N. C., 2, Greenville, S. C., 3, Asheville, N. C., 4, Knoxville, Tenn., 7, Chattanooga 8, Bowling Green, Ky., 12, Louisville 14-19.
AUCTION PINOCHLE (Adolf Philipp): New York City Nov. 23—Indefinite.
BAYKAY PRINCERS: Dubuque, Ia., 2.
BERNARD, RAM A. (A. H. Woods): New York City Dec. 20-April 5, Brooklyn, N. Y., 7-12.
BLACK PATTI (H. Voelckel): Dayton, O., 31-April 2, Columbus 3-5, Kansasville 7, Wheeling, W. Va., 8, Fairmont 9, Clarkburg 10, Grafton 11, Cumberland, Md., 12, Baltimore 14-19.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Washington, Pa., 2, Beaver Falls 3, Warren, O., 4, Youngstown 5.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Rochester, Minn., 2, Fairbault 3, Mankato 4, Red Wing 5.
BRIAN, DONALD (Charles Frohman): El Paso, Tex., 2, Albuquerque, N. Mex., 3, San Antonio 4, Denver, Colo., 7, Hutchinson, Kan., 8, Wichita 9, Topeka 10, St. Joseph, Mo., 11, Des Moines, Ia., 12.
BROADWAY JONES (Cohan and Harris): La Crosse, Wis., 2, Dubuque, Ia., 3, Janesville, Wis., 4, Rockford, Ill., 5.
CARLE, RICHARD AND HATTIE WILLIAMS (Charles Frohman): Washington, D. C., 31-April 5, New York City 7-12.
CHICAGO GRAND OPERA (Andreas Dinnel): Portland, Ore., 31-April 2, Seattle, Wash., 3-4, Butte, Mont., 5, Denver, Colo., 10-12.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York City March 31-April 5, Washington, D. C., 7-12.
DENLYN GARY (Messrs. Shubert): New York City Feb. 6—Indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—Indefinite.
DRESSLER, MARIE: Cleveland, O., March 31-April 5.
ELTING, JULIAN (A. H. Woods): Detroit, Mich., March 31-April 5.
FOY, EDDIE (Werba and Luescher): Waterloo, Ia., 2, Marshalltown 3, Ft. Dodge 4, Mason City 5, Sioux City 6, 7, Lincoln, Neb., 8.

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WERER AND FIELDS: Brooklyn, N. Y., 31-April 5, Philadelphia, Pa., 7-12.

WHEN DREAMS COME TRUE (Philip Bartholomew): Kansas City, Mo., March 30-April 5, Chicago, 5—indeinite.

ZIEGFELD POLARIS (Florence Ziegfeld): Chicago, Ill., March 3—indeinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indeinite.

EVANS, GEORGE, HONEY BOY (Daniel Shaw): Philadelphia, Pa., 14-26.

FRED, AL. O. (Edward O'Neil): Kearney, Neb., 2, Grand Island, 7, Lincoln 4, 5, Omaha 8, Marshalltown, Ia., 7 Waterloo 8, Dubuque 9, Clinton 10, Moline, Ill., 11, Aurora 12, Hammond, Ind., 13, Michigan City 14, Kalamazoo, Mich., 15.

O'BRIEN, NEIL (Oscar F. Hodges): New Orleans, La., March 31-April 5.

PRIMROSE AND DOCKSTADER: Montreal, P. Q., Can., 31-April 5, Toronto, Ont., 7-12, Buffalo, N. Y., 14-16.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Toledo, O., 30-April 5, Chicago, Ill., 6-12.

AMERICAN HEAUTIES (Ed. E. Daley): New York city 31-April 5, Paterson, N. J., 7-9, Hoboken 10-12.

BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Cleveland, O., 30-April 5, Toledo 6-12, Buffalo, N. Y., 7-12, St. Louis, Mo., 30-April 5, Kansas City 6-12.

BEN WELCH'S (Jacob Lieberman): Bridgeport, Conn., 3-5, Providence, R. I., 7-12.

BON TONS (Jesse Burns): Buffalo, N. Y., 31-April 5, Rochester 7-12.

BOYER, BOB (Ed. Craig): Detroit, Mich., 30-April 5, Toronto, Can., 7-12.

COLLEGE GIRLS (Max Spisland's): Omaha, Neb., 30-April 5.

COLUMBIA (Frank Burns): Chicago, Ill., 6-12.

CRACKER JACKS (Bob Manchester): Rochester, N. Y., 31-April 5, Syracuse 7-9, Utica 10-12.

DAZZLERS (Chas. L. Arnold): Boston, Mass., 31-April 5, Springfield 7-9, Albany, N. Y., 10-12.

DREKENS STOCK (Sol. Meyers): New Orleans, La., indeinite.

DREAMLANDS (Dave Marion): Syracuse, N. Y., 31-April 2, Utica 3-5, Montreal, Can., 7-12.

GAISTY GIRLS: Hoboken, N. J., 31-April 2.

GAY MARQUEEADERS (M. Messing): Toronto, Can., 31-April 5, Buffalo, N. Y., 7-12.

GINGER GIRLS (Manny Rosenthal): Brooklyn, N. Y., 31-April 5, Hoboken, N. J., 7-9, Paterson 10-12.

GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Brooklyn, N. Y., 31-April 5, New York city 7-12.

GIRLS FROM HAPPYLAND (Lou Hurtig): Boston, Mass., 31-April 5, New York city 7-12.

GOLDEN CIRCUS (James Fulton): Montreal, Can., 31-April 5, Albany, N. Y., 7-9, Worcester, Mass., 10-12.

HARRY HASTINGS: Springfield, Mass., 31-April 2, Albany, N. Y., 3-5, Brooklyn 9-12.

JOLLY FOLLIES (Al. Rich): New York city 31-April 5, Buffalo, N. Y., 7-12.

KNOCKERBOCKERS (Louis Robie): Washington, D. C., 31-April 5, Pittsburgh, Pa., 7-12.

LOVE MAKERS (Sam Howe): Baltimore, Md., 31-April 5, Washington, D. C., 14-19.

LOST CO. BOUNDERS (Lester-Bratton Co.): Cincinnati, O., 30-April 5, Louisville, Ky., 7-12.

MERRY WHIRL (Louis Epstein): Providence, R. I., 31-April 5, Boston, Mass., 7-12.

MIDNIGHT MAIDENS (W. S. Clark): Louisville, Ky., 30-April 5, St. Louis, Mo., 6-12.

MOLLIE WILLIAMS (Phil Leacy): Albany, N. Y., 31-April 2, Worcester, Mass., 3-5, Boston 7-12.

QUEENS OF PARIS (Joseph Howard): New York city 30-April 5, Bridgeport, Conn., 10-12.

ROBINSON'S GIRLS (Sam Robinson): Philadelphia, Pa., 31-April 5, New York city 7-12.

ROSE SYDELL (W. S. Campbell): Kansas City, Mo., 30-April 5, Omaha, Neb., 6-12.

RITWALK GIRLS (Peter S. Clark): Chicago, Ill., 30-April 5, Cincinnati, O., 7-12.

SOCIAL MAIDS (Robert Cohn): New York city 31-April 12.

STAR AND GARTER (Dave Rose): Paterson, N. J., 31-April 2, Hoboken 3-5, Philadelphia, Pa., 7-12.

TAXI GIRLS (Louis Hurtig): Philadelphia, Pa., 31-April 5, Baltimore, Md., 7-12.

TROCADEROS (Frank Pierce): Pittsburgh, Pa., 31-April 5, Cleveland, O., 7-12.

WINNING WIDOWS (Jacob Goldenberg): New York city, 31-April 5, Philadelphia, Pa., 7-12.

WORLD OF FLAUFURE (Phil Leacy): Chicago, Ill., 30-April 5, Detroit, Mich., 7-12.

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AMERICANS (Eddie Miner): Washington, D. C., 31-April 5, Allentown, Pa., 7, Reading 8, Harrisburg 9, Altoona 10, Johnstown 11, McKeenport 12.

BIG REVIEW (Henry P. Dixon): Newark, N. J., 31-April 5, Paterson 7-9, Scranton, Pa., 10-12.

BOHEMIANS (Al. Lebin): Omaha, Neb., 30-April 5, Kansas City, Mo., 6-12.

CENTURY GIRLS (Walter Greaves): Cincinnati, O., 30-April 5, Chicago, Ill., 6-12.

CHERRY BLOSSOMS (Max Armstrong): Philadelphia, Pa., 31-April 5, Baltimore, Md., 7-12.

DADY GIRLS (Brother Sullivan): Milwaukee, Wis., 30-April 5, Minneapolis, Minn., 6-12.

DANDY GIRLS (Charles F. Cromwell): Cleveland, O., 31-April 5, Cincinnati 6-12.

DANTE'S DAUGHTERS (Chas. Taylor): Toronto, Ont., 31-April 5, Buffalo, N. Y., 7-12.

FOLLIES OF THE DAY (Dave Rose): Chicago, Ill., 30-April 5, Milwaukee, Wis., 6-12.

GIRLS FROM JOYLAND (Slim Williams): Detroit, Mich., 30-April 5, Toronto, Can., 7-12.

GIRLS FROM PROCTOR (L. Talbot): Harrisburg, Pa., 2, Altoona 3, Johnstown 4, McKeesport 5, Cleveland, O., 7-12.

GIRLS FROM RENO (James Madison): Indianapolis, Ind., 30-April 5, Chicago, Ill., 6-12.

HIGH LIFE (Phil Leacy): New York city, 31-April 5, Philadelphia, Pa., 7-12.

JARDIN DE PARIS (Lee Stevens): Kansas City, Mo., 30-April 5, St. Louis 6-12.

LADY OF CAERPHYL (E. H. Stronble): Buffalo, N. Y., 31-April 5, Scranton, Pa., 7-9, Paterson, N. J., 10-12.

MERRY MAIDENS (Edu. Schaefer): Scranton, Pa., 31-April 2, Paterson, N. J., 3-5, New York city 7-12.

MISS NEW YORK, JR. (W. F. Hennessy): New York city 31-April 5, Detroit, Mich., 6-12.

MONTE CARLO GIRLS (Tom Sullivan): Chicago, Ill., 30-April 5, Detroit, Mich., 6-12.

MOULIN ROUGE: Boston, Mass., 6-12.

MOTION PICTURES

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conely): New York city—Indefinite.

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HELEN HARDNER IN OLEOPATRA: Louisville, Ky., 21-April 8.

KINEMACOLOR PANAMA CANAL AND BALCAN WAR: Boston, Mass.—Indefinite.

KINEMACOLOR PANAMA CANAL AND BALCAN WAR: New York city Dec. 30—Indefinite.

RAINY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—Indefinite.

RAINY'S, PAUL J., AFRICAN HUNT PICTURES: Milwaukee, Wis., 30-April 8.

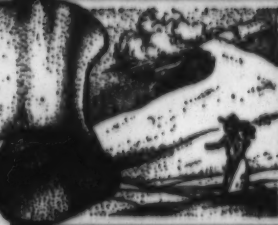
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MOTION PICTURES

COMMENT AND SUGGESTION



SOME weeks ago the harm of displaying a conglomerate assortment of sensational, highly colored and altogether inartistic posters on the fronts of motion picture theaters was noted in this column. They are relics of barbarous advertising that cheapen the tone of a house and more often than not give a false impression of the pictures to be found within. An overdecorated theater entrance is offensive to the eye, and it is not improbable that the number of people repelled exceeds the number of those attracted by an appeal for patronage along such lines. When the posters merely reveal insipid sentimentality flaunted in flaming colors, no objection, other than that of extremely poor taste, can be sustained; but when they deal with crime it is permissible for city authorities to express themselves. In New York there has been much ineffective talk about the youth of the city being incited to crime by such displays; in Boston Mayor Fitzgerald has declared that they must end. If the death knell of such advertising has been sounded in even one important community, progressive exhibitors should dance at the funeral.

The statement issued by the Boston mayor leaves no obvious loopholes, and the penalty for violation of orders is sufficiently severe to demand respect. Pictures depicting crime in any form must not be shown in front of theaters. If they are, the manager of the house will be held responsible and his license may be revoked. This is putting the matter directly up to the exhibitor in a manner that he can't safely sidestep. He is responsible for what happens on the premises he controls, and if objectionable pictorial eye-sores are found there the punishment will fall on his head. It is not likely that Mayor Fitzgerald would revoke the license of a first offender, but if warnings are not heeded, if an exhibitor habitually ignores the regulation, he will have only himself to blame for a punishment richly deserved. Other mayors who choose to follow the example of Boston's chief executive may count on the hearty moral support of the communities affected by their activities.

It is not as if lurid posters were the only means available for advertising a motion picture theater programme. A lobby display may be made far more interesting to the habitual photoplay patrons and more likely to attract new patrons by the adoption of conservative methods. The confirmed follower of motion pictures, first of all, wants to know the contents of the day's programme. Wherever possible this should be given in full and placed in such a position that it is the first thing to catch the eye of the man on the street. He is interested in knowing the producing



ELSIE MACLEOD,
Ingenu in Edison Films.

companies represented and the names of the films they offer. Flaming sheets of inharmonious colors posted in front of a theater and pasted on its walls may contain all of the desired information, but it must be ferreted out of a mass of unessentials. Instead of being given concisely and clearly, the important announcement of what is to be found inside of the house is bewilderingly confusing. After subtracting the pictures that bear the words "Coming To-morrow," "Here Next Week," etc., it is possible to guess at what is being offered to-day. A dignified publication of the day's programme, with a moderate display for a picture of particular importance, is far more effective.

But there is no need for the front of a house lacking attractions, other than that of the day's announcement, merely because objectionable posters are barred. The photoplay "fan" is keenly concerned about the "off stage" appearance of the players he sees on the screen. Whether an exhibitor subscribes to the Licensed or an Independent service, he can secure photographs of the principal actors in the companies whose pictures he receives. The more of these he has, the better his patrons will be pleased, and appropriately framed and placed, they give plenty of life and interest to any lobby. Of course the manufacturers are largely to blame for turning out posters that look as though they were conceived during a nightmare and urging exhibitors to give them prominence. Here, however, if not in the matter of the films he displays, the exhibitor is the court of last resort. The house is his own, to do with as he sees fit. He will be held responsible by the Mayor of Boston and he will be held responsible by the public at large, which is as it should be.

The action of the Tammany aldermen in permanently killing the Folks ordinance when it came to a vote again last week, will stand as a monument to the inefficiency of that body. Weeks of wrangling over this particular bill ended with its defeat by the narrow margin of two votes. But the fight for the reforms embodied in the ordinance will not be dropped. Alderman Folks may introduce another bill of the same nature. If he does not someone else will, for it is inconceivable that dangerous conditions in New York picture theaters will be recognized yet permitted to exist indefinitely. Canon Chase and his supporters did not deny the merits of the Folks bill, but fought for its defeat because their pet censorship amendment

was not included. Placing the best construction on the motive behind the opposition, it was childish. If they could not have their way in a matter entirely foreign to the safety of thousands of people, conditions must remain unchanged. Despite the opposition, the bill probably would have become a law save for the superior parliamentary skill of Alderman Downing. The need for reform in building regulations as they pertain to motion picture theaters is recognized by Mayor Gaynor, Fire Commissioner Johnson and the great majority of those who understand the situation. Delay is to be regretted, but eventually the forces on the side of common prudence must triumph.

THE FILM MAN.

ALABAMA IS ORGANIZED

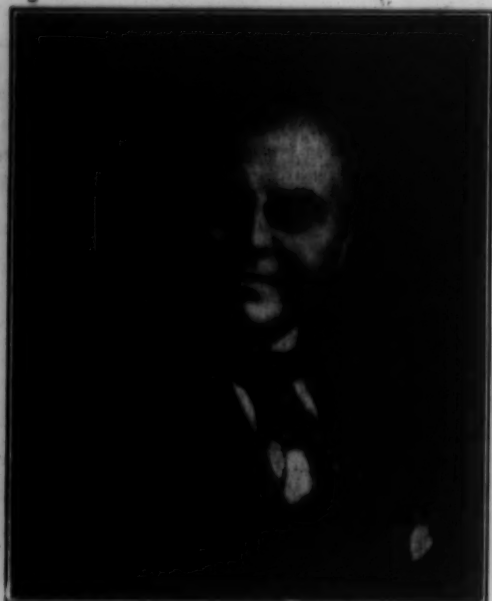
An Alabama State organization of exhibitors was launched in Birmingham, last week, with these officers: A. A. Wall, Birmingham, national vice-president; E. H. Colley, Birmingham, president; T. S. Abernathy, Birmingham, second vice-president; R. T. Wilby, Selma, second vice-president; John H. Snyder, Bessemer, treasurer; J. G. Wells, Anniston, secretary. Forty-seven exhibitors became members.

President M. A. Neff, in an address at the Hillman Hotel, outlined the purposes of the League, and said, in reference to the Third Annual Convention and First International Exposition of the Motion Picture Art, to be held in New York in July: "Never before in the history of the industry has the exhibitor been accorded the opportunity of seeing all the up-to-date contrivances pertaining to the business. All the largest manufacturers in this country and Europe have arranged to exhibit their products to the 10,000 motion-picture theater owners who will attend the convention."

APPROVE EXHIBITORS' DAY

Exhibitors throughout the country have endorsed the action of the national vice-presidents of the Exhibitors' League in naming April 8 as Exhibitors' Day. The plan is to contribute five per cent. of the day's receipt to State organizations and five per cent. to the national organization. It is figured that the small amounts will scarcely be missed by the exhibitors, whereas the total realized will be of great value in carrying on the work of the League.

President M. A. Neff is receiving letters from exhibitors in every State in the Union, and from many parts of Canada, heartily seconding the Exhibitors' Day proposition. All money contributed will be used for the betterment of the motion-picture industry.



JOHN STEPLING,
With Essanay Company.



VIVIAN PRESCOTT,
Leading Lady, Lubin Company.

FEATURE FILMS ON THE MARKET

Pauline Cushman, the Federal Spy (Selig, March 24).—With the present market somewhat flooded with feature films relating to war and the Civil War in particular, some of them lacking in merit and many of them at variance with historical data and inefficiently produced with a plot that encourages spectacular incidents to the neglect of a reasonable or well thought out story, it is with pleasure that we view the present production of the Selig company, a picture that clings faithfully to historical facts, that maintains a well balanced plot, with war that is depicted in swift, carefully studied business and action that is always intelligent and often vivid and gripping. Charles H. Nixon is credited as the author of the Pauline Cushman scenario and surely he is open to commendation. Oscar Eagle is the director of the picture and that he has secured the proper atmosphere for the story and soldiers that appear like soldiers and fights that appear like fights and situations with a "punch" in them are commendable facts to record and, after all, we must look to the director for the making or breaking of any scenario; the best author in the world is helpless in the hands of a poor director. It is likely that Mr. Eagle had the selection of his cast. If so, he chose wisely when picking Winifred Greenwood to interpret the role of the famous spy. She displays the masculine daring and self-possession and the ability to change on a moment's notice into a charming, sweetly feminine woman. One of the most striking dramatic scenes in the picture is in the Woods Theatre, Louisville, when Pauline, in the Confederacy and throws the dress of her glass over the stars and stripes. Realism is found in every detail of the setting. We are shown a large part of the audience, seated, and also a good view of the stage. There is nothing cheap or tawdry about it. Space will not permit a detailed telling of the story, but we cannot pass without mentioning Charles Clary, whom we remember as impersonating Columbus, cast as the secret service agent. Henry Holmes, who is acting in a villainous part, is good throughout.

A House Divided (Bison, April 1).—There are several rather interesting battle scenes, but the story upon which they hinge does not convince. There are too many weaknesses in the theme. Again, the story does not disclose anything new—there are spies and stolen battle plans as well as the usual heroine who saves the army. In fact, *A House Divided* is a very conventional three-reel feature picture. General Culver has two daughters, Virginia and Betty. Both girls love Tom, but Tom appears to be only equal to the task of loving Virginia. Then the war starts, or rather it seems to have the heroine's house as a center. Two Federal spies—a woman and her brother—come to the neighborhood. Virginia forges Tom and is infatuated by the brother. Virginia, unknowingly, sends code messages for the spy, but Betty discovers the whole thing through finding the secret code. Instead of having the spies seized she tries to warn the army. She saves the Confederates and the Federals are forced to retreat. The father of the girls is wounded and brought home. All this time the spies go on springing unintermitted, although Betty knew the secret and must have told the officers when she saved the army just previous. This is a serious flaw in the drama. There isn't any reason for it—except the third reel. The spies are ordered to get the plans of a coming battle. The plans are to be made at a meeting of officers with the wounded General Culver at his home. Now, Virginia has been gambling with the spies, and they hold her I O U's. So the spies unmask and demand the plans on pain of telling General Culver of the gambling. Virginia consents to steal the valuable papers. Now, this is a time-worn expedient in the film drama. The I O U has been worn out as a plot factor. Besides this, it is totally at variance with the character of a Southern girl in the war days. She wouldn't have gambled at cards in the first place—bridges hadn't gone far below the Mason and Dixon line then—and she wouldn't have stolen the plans at any cost. Patriotism came before everything. Next, there is a dance. Virginia has stolen the plans and gives them to the spy, who turns them over to a horseman. Betty again discovers what Virginia has done, but the spy seizes her at the dance, seizes and binds her, and leaves her locked in an upper room. Virginia climbs up the outside of the house, releases her sister, and they both notify the army in time for the Confederates to win again. Some time before Virginia, in her infatuation, has told Tom that she doesn't love him. So Betty gets Tom in a final tableau preceded by the subcaption, "Hearts-Rose and Rue." The fact that the spies were not arrested at the start, when Betty discovered the secret, is a serious weakness of dramatic construction. Again in some Civil War dramas, everything depends upon a stolen battle plan. It never

seems to occur to any one, instead of trying to recover the stolen papers, to chance the plans. There is another curious thing about Civil War film dramas—the Northern officers invariably have black whiskers, while the Confederate officers wear gray whiskers. United States flags are introduced, we have an impression, although we are not certain that there are too many stars in the flag. Ethel Granden plays Virginia, and Bess Meredith is Betty. They are both pretty, but their characterizations are a bit "sugarily" languishing. Neither Lucille Ward or Charles Ward suggested the character of spies very satisfactorily.

The Wager (Laur, April 2).—There is very little doubt that this photodrama is based upon Sir Gilbert Parker's novel, *The Light of Way*, which was dramatized for the stage. While no mention is made of the novel or play, the similarity in characters and action is marked. Charles Steele of the drama becomes Charles Rock in the photoplay; Joe, Rosalie, and Billy continue under the original names. While Captain Fairing becomes Captain Morris. The film adaptation has been successful, and the photoplay is jumpy in development. In fact, without a knowledge of the novel, it would be hard to understand. Rock is a clever lawyer, although rather a cynical infidel. He saves the life of Joe, a French-Canadian, charged with murder. Rock is married, but his wife really loves Captain Morris. Rock has become a victim of drink. He frequents a river saloon, where his attentions to a girl are resented by the habitués. They knock the lawyer upon the head and throw him into the river. Joe finds him among the ice blocks and takes him home. But the blow has destroyed his memory and the past is a blank. Rock comes to love Rosalie, and, when a doctor from Montreal performs an operation, his memory returns. Rock reads that his wife, believing him dead, has married Morris. But the former lawyer is interested in Rosalie and remains at Joe's cabin. His laughs at religion are heard by the people of the neighborhood, who brand him, while he sleeps, with a cross. Rock is to marry Rosalie when his wife's sister, Billy, a fugitive from justice, appears. The boy demands the family jewels—hidden by the lawyer in a secret apartment at his former home—with the alternative of telling. Rock confesses to Rosalie. Next we see Rock and Billy at the old home, both in quest of the jewels. The wife, a sleep walker, tumbles down a hill and is killed and Rock returns to Rosalie. The action is far from clear at times, and the whole three-reel drama is confusing. Without understanding the novel, spectators would be unable to understand the situation between Rock, his wife and Captain Morris, the incident of the branding with the cross, as well as the return of Rock and the death of his wife. The sub-captions are at times lengthy, but they fall at times to make the action satisfactorily clear. There are several admirable early snow scenes. In the branding incident of his former home—with the alternative of telling—aggravated Jewish make-up. J. W. Johnston is Rock, Frederick Trueman is Joe, and Barbara Tennant is a pretty Rosalie.

Tap (Bison, April 5).—Concerning the story in this exceptional two-part picture, it must be suggested that a more satisfactory ending could be made. To see an undeserving man receive all the honors and happiness, while the deserving man gets nothing except obscurity and sorrow, is not exactly what one likes to behold. No one will listen to the old soldier's story, until he meets the two youngsters playing war. They are only too anxious to listen. Happily the old man recounts the story of his youth, and how he lost the girl he loved and honor because of the dishonesty and cowardice of his brother. William Clifford plays the lead role with commendable success; his make-up and acting in the character part of the old man is especially fine. Scenes showing war between the North and the South are rife with compelling movement and swift motion; they are a vast improvement over most of the previous work of the Bison Company in every way. A new and appropriate piece of business introduced is the shooting of limbs from the trees. In one place a sharpshooter in the trees is shot dead, and left hanging over a limb. Another shot tears the limb from the trunk. The girl is required to do very little in the story, but what she does is done charmingly, except that she should have toned down the make-up around her eyes when coming close to the camera.

The Eye of a God (Pyramid, Warner's Feature).—Another detective story, frequently improbable, always sensational, but harmless amusement for those who prefer high-colored fiction divorced from any reality to life. The picture is in three reels, well enough photographed and acted, and occasionally we find a thrilling incident because of the physical danger suggested, such as the fall of two men from

a cliff and the wrecking of an automobile that crashes into a fence. But the plot can only be considered as frank melodrama, unrelieved by consistent character drawing, and at times it fails to observe even the laws of the class of production to which it belongs. Brockway and his daughter, Eleanor, prevent Mary Lane, a dependent girl, from jumping off a bridge. She becomes a servant in their household. Brockway is sent to jail for forgery, the daughter becomes a stenographer, and finally wedded Frank Hammond, her wealthy employer. She carefully guards the fact that her father is in the penitentiary. Brockway dies, and his cell mate, Leary, removes the body from the coffin, conceals the same himself, and when carried from the jail to be buried, conceals. He meets Eleanor, whom he had seen when she visited her father in his cell. The news of Brockway's death is kept from the girl and Leary forces much money from her, with the threat that he will expose Eleanor's secret to her wealthy husband. Hammond presents his wife with a brooch containing a brown diamond of great value, called "The Eye of a God." Leary reads of the gift, and compels Eleanor to give him the jewels. She claims they have been stolen, and a detective is engaged. From this point developments are based on the alleged actions of the detective. With a great display of scenery he proceeds to photograph the finger marks on the jewel case, and then in turn makes the members of the household confess to the crime. The case must have been handled by many people at different times, yet we are asked to believe that the first man who revealed clear marks of Eleanor's fingers with which the detective compared those revealed in subsequent photographs. The second impression of the wife's fingers corresponded to the first, hence she must have possessed the great brown diamond. The logic is unanswerable. A woman touched the case in which she hid a precious brooch belonging to herself, therefore she had a hand in the brooch's disappearance. It is most conclusive in the eyes of all concerned, but Mary Lane is grateful for having been saved when about to jump from the bridge, says: "I stole the jewel." Then Leary, simple soul that he is, enters a cafe, shows the proprietor the famous diamond and asks to borrow money on it. After that, a chase, and a sensation he is arrested. But one surprise is yet to come. The detective, it seems, is in love with Mary. They ride up and down Fifth Avenue together on the top of a bus, and after taking her home the man steps in the car for a parting kiss. After that there could be no question of their love, although the spectator had not been allowed even a suggestion of its growth. The picture is unreasonable, but likely to entertain.

The Modern Prodigal (Vitaphone, March 25).—We cannot recall a film drama which makes the direct heart appeal of this two-part play. The reviewer noted scores of handkerchiefs appear in the theater audience as the touching story was unfolded—its pathos moving the spectators to tears. This appeal must be credited to Mrs. Mary Maurice, assisted by an able directing hand. The story itself undoubtedly appears worn and fragile under critical analysis. But what matters the age or slenderness of a theme, after all, if the picture reaches the spectator. *The Modern Prodigal* is a notably successful screen drama—striking out to the hearts of an audience through the moving and touching pathos of Mrs. Maurice's playing. In delicacy, tenderness and sweetness, it is a superb bit of acting. Moreover, it is fairly sincere and human—the most appealing characterization we can recall in months of picture plays. A banker and his wife have a wild, wayward son. The father orders the boy to leave his home forever or give up his comedies. In a fit of rage over a girl at a road hotel, the son hits his opponent over the head with a bottle. Believing that the man is seriously injured or dead, he leaps into a motor car with his friends and races away. Reaching the railroad tracks he jumps upon a passing train. Meanwhile the other man, who was only stunned, recovers. The father's heart troubles increase with his worries and, when his bank is tottering on the verge of ruin, he is seized with a fatal attack. He tries to reach his wife by phone, but just as he hears her voice the receiver drops from his lifeless fingers. It is a strongly dramatic moment, marked by Van Dyke Brooke's admirable playing of the banker. The bank fails and the aged widow is penniless. The household furnishings are sold and she wanders to New York. Two years pass and the son has reached wealth through an invention. He comes East, learns of the tragic

death of his father, and tries in vain to gain a trace of his mother, who taken ill in her wretched little hall room, has been removed to a hospital and later to a home for the aged. His chance to see his mother's dog, which had remained faithful through the years of poverty, with a hospital nurse. He is taken to the home. The aged woman, feeble and lonely, is cradling the dog. She hears his voice. The brush falls from her trembling hands. She turns and joy comes back into her weary eyes as the son drops upon his knees beside her. Naturally, *The Modern Prodigal* cannot be called unusual in story, but it is notable in moving situations. The scene of the road house fight has its grip, but the death of the broker, the moment when the son learns of the tragedy, the loneliness of the aged woman in her little hall room and her discovery of the home, are crowning in their power. James Morrison plays the son with splendid skill. *The Modern Prodigal* is a drama that plays upon the heartstrings.

The Battle of Bloody Ford (Kalem, March 25).—This is the first real, two-part photodrama, produced by the Kalem Company. It would seem that spectacular elements and action are too much in evidence, causing the second and last reel, which lacks in those attributes to seem a bit out of place in connection. "The Battle of Bloody Ford" is a story of a Southern hero, who is the best work to see in describing the principal features of the film. The swimming of horses, as shown here, is something new in film and causes a thrill to pass over the spectator by its very drama. In the war scene, the action is sufficiently rapid and intense while considerable care has been exercised not to neglect the story. Our hero, Ansteth, before the opening of the war, has innocently allowed two worthy young men to fall in love with her, one a farmer and the other a minister. To the farmer she gives her consent of marriage as he leaves for the war, but later she discovers that it is the young minister she really loves. In respect for the other man, the young minister decides to leave the girl and assume his share in the defense of his country. Next we are shown the field of battle, a heroic rescue of the farmer, Ralph, by the minister. As the two men are conversing in the hospital they exchange confidences. Ralph confesses that he loves a Southern girl, the other girl having passed out of his life after confessing her love for some one else. The minister then confesses his love for Ansteth. Girls in the introduction of this Southern girl has the author displayed crude technique. She is brought into the fighting scene, but we are given nothing to indicate how, or why she came there, and we are never quite sure just what she is doing for. The rescue of Ralph from drowning is well managed.

With Lee in Virginia (Ker-See, April 4).—A two-part war drama produced in the excellent style of the Ker-See Company. There is an unusual amount of heart interest in the story—which opens in 1861, just prior to the Civil War. Billy, because of his love for Ethel and his acceptance into the home of her father, is hated by Horton, a rival. War is declared. Robert E. Lee is seen declining Lincoln's offer, a scene that is rather irrelevant to the plot, but well conducted. Horton, being refused by the girl, joins the Union army, and Billy and the girl's father cast their lot with the Confederates. From here the incidents develop fast and furious. Billy is sent to Washington as a spy, and is recognized by Horton, but makes his escape. Ethel's home is used as a headquarters by the Federal army. Horton, finding a torn note thrown out of the window by the girl, pieces it together, and finds that her sweetheart is in the vicinity. He lays a plan to capture him which succeeds. The girl is also cast into prison, where Horton visits her and promises her freedom if she will but marry him. A fight ensues between the pair. Horton wins, partially intoxicated; the girl in self-defense is forced to kill him with his own bayonet. For this the old negro servant gives his life. Lee's army on the following day attacks the place, and in a realistic, thrilling scene wherein the prison is blown to pieces by exploding shells. Billy makes his escape and joins the South. As Colonel, the old manly dreaming of her brave husband was due for Ethel's sake, closes the picture. The settings hardly conform to the atmosphere of Virginia, but this cannot be classed as a serious defect of the film.

Cymbeline (Thanhouser, March 25).—In the production of costume and historical plays during the past, the Thanhouser Company has met with enviable success, owing to the care and skill exercised, and the elaborate settings and costumes. This two-reel musical, in many respects, a beautiful piece of work, might do credit to any company. Its subject is of a historical nature, requiring gorgeous settings and (Continued on page 23.)



SCENES FROM SELIG'S TWO-REEL FEATURE, "A WISE OLD ELEPHANT."
Picture at Left Shows Hobart Bosworth and Kathlyn Williams. At Right, Toddlie is Seen Rescuing the Baby.



"THE JUDGE'S VINDICATION," RELIANCE.



"THE EYE OF A GOD," PYRAMID.

DOUGHERTY CHANGES

Biograph Scenario Editor is Engaged by Kinemacolor

LOS ANGELES (Special).—Perhaps the largest package of genuine surprises ever sprung in the motion picture colony here was delivered this month. The latest shift is the exit of Lee Dougherty, the first scenario editor in the game and the faithful wheel-horse of the Biograph Company for sixteen years. Mr. Dougherty, without preliminary notice, wired in his resignation, gathered up his belongings, and wafted gently to the local studio of the Kinemacolor, where he now is in charge of the scenario department. Mr. Dougherty probably has done more for the advancement of film stories than any other individual, and was one of the first to foresee the possibilities of the screen creation. His influence has been one for steadfast advancement, while his congenial and lovable personality has won for him the jocular title of "president of the Grouch Club."

Next on the list is Fred Mace, the comedian. His success on the screen, following notable triumphs on the stage, has endeared him to all fans, both here and abroad. Mr. Mace has given his notice to the New York Motion Picture Company and will be seen no more in Keystone comedies after April 5, unless earnest pleas cause him to change his mind. Mr. Mace is going into business "higher up," he declares. Just what this means will be made known to an expectant public later. Mace films are hinted at.

With Frank Woods, the beloved "Spec," deserting the Kinemacolor for a directorship with the Imp; Edwin August's change of base to the Western Vitagraph; the sudden exit of Gilmore as assistant manager of the Universal, with more important changes hinted at, and the release of almost a dozen New York actors from leading companies here, the atmosphere still is murky and the storm does not seem to be past.

The Universal has but seventeen directors at present, Dave Wall having departed a week ago. These include: Nestor—Jack O'Brien, Thomas Ricketts, Al. E. Christie and Frank E. Montgomery. Bison—Francis Ford, F. W. Randolph, assistant; Wilfred Lucas, Henry McRae, and Milton H. Fahrney. Rex—Philip Smalley, Lois Weber, assistant; Otis Turner, and Bob Leonard. Powers—J. Farrell McDonald, H. Matthews, and Albert W. Hale. Imp—Frank Woods. W. H. Hammer, general manager of the Biograph; W. N. Wells, and Treasurer Swanson, of the Universal, are distinguished visitors at their various Western studios.

Mrs. Avery, wife of Charles Avery, the well-known Keystone comedian, died suddenly last week. The child, a beautiful boy, lives. It is the fourth little one of this motherless family.

Marion Leonard personally appeared at the Garrick Theater during the release of the first Monopol feature, wherein she played for that company. The story was As in a Looking-Glass, staged by the actress's husband, E. V. Taylor, at the California studio. Miss Leonard, as beautiful and gracious as ever, was tendered a royal reception by the fans.

Mildred Bracken, formerly with Melies, has been engaged for leads with the Broncho Company. Jay Hunt, formerly director with the Eastern Vitagraph, has joined the N. Y. company as director for Kay Bee and Broncho companies. Director Bauman has left the company.

"Believing that success cannot attend the efforts of any company without a library of high-class scripts on hand, I am establishing a scenario department as one of the most important departments at the studio, preliminary to enlargement," is the way Rollin S. Sturgeon sums it up. He has a scenario editor, two readers and a free-lance writer at work for him. The new stage, to accommodate six sets and three directors, is under construction in Santa Monica, near the present studio.

The Photoplayers gave their first smoker a few evenings ago, entertaining numerous stage actors who were playing at various theaters at the time. About 400 were in attendance. The new quarters gave Eastern visitors a pleasant surprise. The membership of the organization is growing rapidly.

W. E. WING.

MORE KALEM PLAYERS

Directors Buel and Melford to Confine Themselves to Feature Films

With new companies in the field, an unprecedented demand for the Detective Burns picture and preparations under way for a new studio near New York to house several companies during the coming summer, the Kalem forces in the field and at the New York office are in the midst of a busy season.

Owing to the increased demand for Kalem features, two of that company's principal producers, Kenan Buel in Jacksonville, Fla., and George H. Melford in Glendale, Cal., have been detailed to make nothing but feature films, and each will be supplied with "quality" scenarios. Taking Directors Buel and Melford from their regular work of producing one-reel subjects has made it necessary to augment the producing force by a company which will be under the direction of Robert G. Vignola at Jacksonville. J. P. McGowan is on his way to California, where he will organize a new company to work at Glendale.

Regarding the Detective Burns picture, the Kalem company has received letters from exchanges and exhibitors stating that the subject is creating a greater sensation than anything released in the past five years. As an indication of the popularity of the picture, it may be noted that the Kalem Company placed an order for three times the amount of pictorial paper generally required for a feature production. One week ago every sheet of the paper had been sold and the original order was duplicated. Newspapers in large cities throughout the country have asked for plate pictures and the story of the film in which Mr. Burns appears.

By way of novelty, the Kalem Company sent players and an operator to Marlin, Tex., where the New York Giants were training. Being unable to complete the picture there, the actors followed the team on its trip for several days. The big figures in this baseball story will be Mathewson, Thorpe, and McGraw.

PRIVATE EXHIBITIONS

Ever since The Making of the Panama Canal and The Actual Scenes of the Balkan War have been on view at the Carnegie Lyceum, the Kinemacolor Company of America has been receiving requests for private exhibitions of these natural color motion pictures. A private exhibition was given at Delmonico's on March 24 before the St. Nicholas Club, and on Wednesday evening, March 26, before the Crescent Athletic Club, Brooklyn.



SCENE FROM "CYMBELINE," THANHOUSER.

SCREEN CLUB FUND

Motion Picture Men Contribute to Relief of the Flood Victims

Money is being received at the Screen Club for the relief of the flood victims in Ohio and Indiana. Contributions may be addressed to the club or to any of the club's offices. The Screen Club was one of the first social organizations to start a relief fund. Up to Monday morning \$135 had been collected as follows:

Screen Club	\$50.00
W. F. Aldrich	5.00
C. A. Willat	5.00
King Baggot	5.00
Herbert Brenon	5.00
James Kirkwood	5.00
William Robert Daly	5.00
Owen Moore	5.00
Harold M. Shaw	5.00
E. K. Lincoln	5.00
Jules Bernstein	5.00
H. Z. Levins	5.00
H. A. Barry	3.00
Joseph P. Collins	3.00
F. Fraunholz	2.00
William F. Haddock	1.00
Jack Noble	1.00
William A. Bechtel	1.00
C. Foote	1.00
Lee Beggs	1.00
H. R. Haver	5.00
J. H. Gerhardt	3.00
Ingvald Oes	5.00
J. R. Miles	5.00
L. Geleng	1.00
Total	\$135.00

LEAGUE HELPS SUFFERERS

The sum of \$800 was subscribed at a meeting of the Motion Picture Exhibitors' League at the Casino Theater, Washington, D. C., last Friday. The meeting was called for the purpose of collecting money to be used in relief work in flooded Western towns. Officers of the League say the amount will be materially increased when every member has an opportunity to subscribe. Managers of motion picture houses have placed contribution boxes in prominent places in the theaters and theater lobbies, inviting the pennies and nickels of patrons.

A CUP FOR "BOB" DALY

At a ball given by the Montauk Arcade Motion Picture Theater in Brooklyn on March 28, William Robert Daly, a director of Imp brands, was presented with a handsome loving cup. A delegation from the Screen Club, including Mr. Daly, King Baggot, "Doc" Willot, Frank J. Carroll, Charles Abrams, and Jules Bernstein, attended.

WITH THE FILM MEN

Tom Moore, of Washington, was in New York last week, buying a few dozen cans of feature film to last him for the week end. He is enthusiastic over Cleopatra as one of the season's best films.

It would take up too much space to enumerate the exchange men who are in town, but what they may lack in numbers they make up in enthusiasm. In spite of the fact that several of them have been heavy losers by the wave of devastation in the West, they may be seen in the places of amusement along Broadway, apparently carefree.

The forces of the Film Supply Company have gradually thinned out in the last few weeks, and the resignation of Manager Haver leaves only Joe Miles as manager, not forgetting Hub Taylor.

W. W. Hines has gone to Boston to take charge of the Kinemacolor Theater. Willard Holcomb moves over to Carnegie Lyceum, in charge of the Panama Canal and Balkan War pictures.

H. J. Streycckmans, the De Wolf Hopper of motion pictures, has been married again. The present Mrs. Streycckmans, who was Miss Della Musselman, of Stamford, Conn., is only eighteen years of age. After the ceremony, at which Miss Mae Kenny was bridesmaid, Ad Kessell gave a dinner at Wallack's.

On the first page of "Press Agents I Have Known" should be a picture of Stanley Twist, of Selig, for he manages to "get over" more press matter for his company than any other man in the business.

A fair exchange is no robbery, but Universal says the exchanges haven't been fair. Agnes Egan Cobb has resigned from the Italia Film Company and is considering several propositions from manufacturing companies. Mrs. Cobb was one of the first women in the film business and has served in executive positions with some of the biggest concerns in the country.

Shedding light on the picture situation, The Candler Building will be the headquarters of the Independent Exchange Company and the Exclusive Supply Company.

The State Rights Film Company, J. Bruce McDaniel, general manager, has opened offices in the Exchange Building, 145 West Forty-fifth street, where they will handle all the Marion Leonard productions.

F. J. B.

FROM HERE AND THERE

By means of motion pictures to illustrate a lecture, Dr. Lee W. Thomas, of the New York Milk Committee, last week impressed the need of pure milk for babies on an audience of mothers representing many nationalities in the Mariners' Temple at Olive and Henry streets.

Health Commissioner Young, of Chicago, has started an agitation for purer air in the motion picture theaters of that city. Dr. Young says the health department has been correcting ventilating faults in many of the older houses, and those that fail to comply with the departmental requirements by July 1 will be closed until the repairs are made.

The Presbyterian Board of Publication and Sunday School Work in Philadelphia is prepared to introduce moving picture machines in Sunday schools throughout the country by an arrangement with the Edison Company. A demonstration of the kinoscope, invented by Mr. Edison for use in Sunday schools, was made recently in the Wakefield Presbyterian Church, Germantown.

Theodore W. Myers plans to build a new moving picture theater on the southwest corner of Audubon Avenue and 181st Street. The building will be one story high and a feature of the construction will be a sliding roof, so that during the heated months the audience will practically be out of doors.

Consul General F. D. Cheshire, in a statement on moving picture shows in China, says: "There are three cinematograph shows at present in the city of Canton. These shows cater to the Chinese taste, and the films come principally from France and Germany, although a few have been manufactured in the United States and Great Britain."

SETTLING DIFFERENCES

Universal and Exchange Men in Series of Conferences—Tentative Contract

An agreement satisfactory to exchange men and to the Universal Company should be the outcome of the conferences that started last Thursday and probably will come to an amicable conclusion this week.

The Universal Company drew up a tentative contract which was submitted to a committee of the exchange men last Friday. After a consideration of the arrangement outlined, a committee of three was appointed to study each article and suggest changes which will be submitted to the Universal Company. It is probable that the Universal Company will, in turn, insist upon changes in the revised contract. Before the conferences are discontinued it is expected that compromises on both sides will have settled all the differences.

Long term contracts for the disposal of Universal films seem assured.

NEW FILM ENTERPRISE

Eustace Hale Ball Heads Company to Produce Historical Plays

The Historical Film Company, of 1 Madison Avenue, New York, and 4 Gerrard Street, Shaftesbury Avenue, London, W., is a new enterprise in cinematography. It will produce, according to its general manager, Eustace Hale Ball, a number of American and English historical plays of three and four reels for the open market and State rights purchase, using the services of a number of prominent American actors and actresses from the legitimate stage for the leads.

Some unique educational features will be produced in conjunction with the big Eastern universities, while the company is already working on some educational reels depicting the United States Government work in its various branches.

The Historical Film Company has a special department for the recording of social functions and large industrial enterprises.

Mr. Ball is well known in the film world. He has directed and written many scenarios for such companies as the Reliance, Majestic, Solax, and Eclair, as well as achieving a name for himself as the author of many of the Nick Carter stories and more than 100 juvenile novels. He is a Harvard graduate and is the author of several books and satires. He is the librarian of the Screen Club.

RESIST COMBINATION

Fear of Restraint Causes Meeting of English Exhibitors in London

Manufacturers and exhibitors in England are much excited over an alleged attempt to form a combination to regulate the future licensing and control of films. A meeting of motion picture theater proprietors from all parts of the United Kingdom was held at the Waldorf Hotel, London, March 27, to discuss ways and means of fighting the combination. Dr. R. T. Jupp was chairman of the meeting. A resolution was carried to resist the action of the combination and to obtain the co-operation of all exhibitors in the British Isles.

MORE ROAD SHOWS

The Kinemacolor Company is organizing two more road shows of the Balkan War and Panama Canal films. The success of the Boston and Cincinnati exhibitions indicates that they will remain located as long as the original, which is now in its fourth month at the Carnegie Lyceum. Therefore Northwestern and Southwestern shows have been organized to cover those sections.

"HIAWATHA" AT MUSEUM

F. E. Moore's moving pictures of the Hiawatha Legends will be shown at the American Museum of Natural History on the evening of April 3, at 8.15 o'clock. The ex-



W. V. RANOUS IN KAMAKURA, JAPAN.

hibition has been arranged by the American Scenic and Historic Preservation Society in conjunction with the Museum of Natural History. The pictures are based on Longfellow's poem, which will be read by Robert Stuart Pigott while the films are being exhibited. About 150 Indians of New York State, Canada and the West took part in the production.

TORNADO AND FLOOD

Essanay Company Has Camera Men on the Spot to Film Disasters

The Essanay Company announces for release this week the first authentic moving pictures of the Omaha tornado. The pictures were taken immediately after the disaster and are said to show hundreds of homeless people and destroyed property to the amount of several million dollars.

Another Essanay "beat" is looked for in films of the Ohio flood. Three camera men were sent last week to take pictures of Dayton and the surrounding territory. They expected to secure some of the views from an aeroplane.

ELEPHANT AN ACTOR

Toddles Plays Important Part in Selig's Two-Reel Feature Film

The latest novelty produced by the Selig Company is the two-reel special release for April 14, A Wise Old Elephant, which has been carefully produced under the direction of "Big" Otto Breikreutz, the master of the Selig wild animal farm at Los Angeles, Cal.

The story tells of the love of Robert Harding for Zara, the daughter of old Colonel Haskins, his neighbor. Toddles, the pet elephant, aids the action and abets the story at odd times by his clever connivance to assist the lovers and toss the villain, Lieutenant Driscoll, aside with his massive trunk. This latter personage, ambitious and unscrupulous, is anxious to marry Zara, and to that end cultivates her old father, who is fond of cards and red liquor. Zara and Robert, after an elevated courtship in a howdah on the back of faithful old Toddles, elope, but her father refuses to forgive her. When the baby comes she hopes it will effect a reconciliation, but old Haskins, thoroughly under the domination of Lieutenant Driscoll, refuses all friendly overtures.

Finally the old elephant visits the Harding farm, picks up the crib and sleeping infant, and carries them to the plantation of

Colonel Haskins. This breaks the iron will of the firm old man and the elephant brings him back to a joyous family reunion.

THE EXCLUSIVE SUPPLY

A new company has been organized to distribute the programme heretofore handled by the Film Supply Company of America. Herbert Blache is president, Ingvald C. Osa, vice-president, and Harry H. Raver, secretary and treasurer. The offices of the company will be in the Candier Building, 320 West Forty-second Street, New York city.

STUDIO GOSSIP

In connection with the making of a new picture written by Eustace Hale Ball a company of Reliance players spent Easter Sunday on the boardwalk at Atlantic City, where the camera men succeeded in getting some excellent views of the great Easter parade, which is the feature of Atlantic City's Spring season. The director, Gus Balfour, had great trouble in keeping the company together.

The new studio of the Excelsior Moving Picture Company will be shown to the theatergoing public in a novel manner. The Excelsior director, Charles Weston, is preparing a photoplay called The Moving Picture Girl, the action of which takes place in and around the studio at Jacksonville, Fla. Not only all the actors and actresses belonging to the company are shown in this film, but also the camera men, stage hands and numerous other employees of the company are presented performing their duties in connection with the making of a picture production.

KATHLYN WILLIAMS, who was recently married to Robert Allen, of the Burbank Theater, Los Angeles, last week purchased an extensive tract of residence property in one of the suburbs near Los Angeles. It is Miss Williams's intention to build a unique bungalow upon this site, which she and her husband can use for a home while they are located in the Southern metropolis.

THROUGH an arrangement with the author, Manager J. V. Ritchey, of the Reliance Company, will make a three-reel picture

production of Forrest Halsey's The Bowler Out. Staged under the direction of Oscar C. Apfel, this ought to be a feature well worth while.

OSCAR C. APFEL, of the Reliance Company, recently received a letter from Irving Willat, dated Guantanamo naval station, en route to Havana. He says he will return to New York soon, having made some great film.

MEMBERS of the Selig forces in Chicago are to take part in the second annual frolic of the Chicago Press Club, in the Auditorium Theater, on the afternoon and evening of April 26. Oscar Eagle is preparing the production, to be called The Scorp. Charles France, the Selig comedy producer, will portray the character of ex-President Taft in the burlesque afterpiece. Julius Frankenburg will play the part of The Common People, adapted from Oppen's famous cartoons. Palmer Bowman will handle the role of Governor Hadley and George L. Cox will impersonate Roosevelt.

FRANK E. WOODS, late of the Kinemacolor Company, started with the Imp Company at Los Angeles last week. Mr. Woods is directing comedies and farces.

THOMAS A. EDISON has selected Marie McFarland as the possessor of ideal voice for kinetophone solos. Miss McFarland's singing for the kinetophone was heard at the Keith theaters in New York last week, and her voice sounded unusually clear and sweet.

ADELE LANE, who has been doing leads in the various New York motion picture brands in California, has joined the Selig company playing on the Pacific Coast.

F. W. RANDOLPH, who directed for the Universal in the Hawaiian Islands and who has since been directing under the Nestor brand, is going to act from now on as assistant director to Francis Ford in the new series of Cuban and Philippine pictures. Ray Meyers, who has been assisting and acting with Francis Ford, is transferred to Director Jack O'Brien, with whom he takes leads. Alexander Gaden joins Mr. Ford's forces and will take leads and heavies with him.

THE latest word from W. V. Ranous, of the Vitagraph "globe trotters," comes to THE MIRROR under date of Singapore, Feb. 19. He writes: "This is the place—But, oh! it's HOT!"

ON another page of this issue there appears a new photograph of Elsie MacLeod, who has played important parts in a number of recent Edison films. Miss MacLeod is showing herself to be an accomplished and versatile motion picture actress.

VIVIAN PASCORRY, one of the leading ladies appearing in Lubin pictures, was born in Genoa, Italy, and is a typical Latin type. While still young she was taken to England, where she was educated, five years being spent in London. Her stage experience has been ample. Of late years she has played for moving picture films, always being assigned leading roles.

THE disastrous fire, which for a time threatened the entire city of Los Angeles recently, plays an important part in a Selig production that will be released on April 11, under the title of With Love's Eyes. It is the story of a fireman, a beautiful girl, and a young artist. Thrilling scenes and vivid atmosphere are said to mark this production.



ESSANAY FEATURE FILM, "FEAR."



"WOMEN OF THE DESERT," LUBIN.

REVIEWS OF LICENSED FILMS

Friend John (Lubin, March 21).—In producing this photoplay the author and director have surrounded it with a quaint atmosphere, altogether charming and adding materially to the simple, direct story. Arthur Johnson, enacting the role of Friend John, touches, in his work the chord of pathos on several occasions. But others in the cast are not to be forgotten for their sincere and intelligent efforts, especially Clara Lambert as the old mother, Howard Mitchell as Clark, the husband, and Lottie Briscoe in the role of Ruth, the Quaker maid. There is cumulative interest in the story, and the situations are vividly and effectively presented. The spirit of Puritan days, the action is laid during the present. Ruth, a modest maid, is loved by John, the village blacksmith. Young Clark, arriving at the village, attracts the attention of the girl through his good looks and refined city habits. Clark, however, is an unbeliever, and with her effort to save him comes love into the girl's heart. She accepts his proposal to elope, and friend John awakens to find himself deceived of that he sought above all else. For a time the young couple living in the city are happy, but the young husband soon succumbs to his former habits of carousing and drink. Ruth, unable to bear it, returns home. John takes it upon himself to force upon the husband realization of his responsibilities and searches him out one evening at a midnight revel. At the point of a sun he marches him to the bedside of the girl, and here it is that a second birth occurs. The husband, seeing himself as a father, repents and goes to the wife with love and determination to live right. It is a worthy situation. The photoplay is excellent.

The Dancer's Redemption (Seitz, March 21).—This photoplay is noteworthy for the sound photography attractive costumes, harmonious settings, and the acting of Al. W. Filson as the padre. Besides being an appropriate piece to release on Good Friday, the picture possesses individuality and character; there is that in its conception and production which bewakens the artist with originality. Mr. Filson, in the subdued role of the old padre is a splendid study. His bearing and screen presence demand the highest commendation. Thomas Satchel as the lover, while equal in every respect to the part, is compelled to remain more or less in the background. Rosalie Hyton plays the dancing girl with moments of emotion seem rather feeble. Based upon the idea of a dancing girl attaining redemption through playing *Marguerite* in a primitive nation play, the story commences with the love this dancer gives to the hated "Gitanos," who honorably returns it. The young man's father, through the match, and the girl is driven to despair in her effort to cleanse herself and become worthy. She is chosen to appear in the play, and this, according to the ancient Spanish custom, which is still in vogue in the rural regions of Southern Spain, is supposed to cleanse the person taking part. Her former lover becomes wild with jealousy and attempts to take the girl by force. Her not seems one of hopeless despair, for the American has shut the door against her, and it would appear that she might be forcibly secured by the man she hates, but the old padre induces her to enter the convent to gain complete redemption. Of course, the moral of such an ending may be questioned by some, but that has nothing to do with the picture as an impressive production.

Pete, the Artist (Lubin, March 22).—This time our genial old comedian is forced to don the robe and swing the brush like a true artist, and he does it with all his amusing manner. But, of course, Pete Lane is not without Mrs. George Walters, who comes into the skit as a maiden aunt with the winsome, attractive little Marie Weirman, tripping close behind as the ward. Shannon Pfe is the author of the farce, a capital vehicle for this couple to burlesque the darts of humor upon the audience in the crowd a face that haunts his sleepless and wretched moments as the subject for his masterpiece. Now, this face is none other than that of Mrs. Walters and Mrs. Walters wears a feeling that a record should be made of those pleasant scenes, and she has to have a portrait painted. Through an advertisement the wealthy lady and her ward are brought to the studio of Pete and, of course, Pete is right on the job. He paints with a will, and the little ward slides in the background, ensuring the attention of Pete's partner in business. All goes well until the picture is finished, and it is visitors' day at the studio. Through the clumsiness of an attendant, the numbers are mixed on the curtains shielding the paintings, and Pete, in announcing his masterpiece, uncovers the wrong one. How he finally gains forgiveness, and the hand of the fair one finishes the story in a highly amusing fashion. We recognize the young actress playing the ward, as the heroine in *The Guiding Light*, a two-reel release of some time ago. We are waiting again for an opportunity to enjoy Miss Weirman in an important role, for she has displayed an abundance of natural grace, appealing manner, and not a little dash of feeling.

Belinda, the Slavey (Vitagraph, March 22).—Probably the Vitagraph Company have a definite purpose in turning out this style of comedy—comedy of the burlesque character. Though in the main it is well done, the story does not establish its meaning very clearly, seeming rather pointless. Norma Talmadge plays the role of Belinda in a broad manner, which harmonizes with the piece and at times she is quite funny. The grocer's boy, assumed by Mr. Dowling, is almost a scream to look at, with his enormous body and awkward manners. Hurt Anderson is the director of the piece. We understand that this is the first picture in a series which is to appear featuring Miss Talmadge as Belinda. Their success cannot be forecasted by this one example, but no doubt there is a large class that will find pleasure and amusement in witnessing them. Referring to this farce, the spectator regrets that the love affair between Kitty and Lamb is not brought to some kind of conclusion.

A Welcome Intruder (Biograph, March 24).—What this photoplay lacks is the usual action usual to many of the past dramas of the Biograph, but the heart interest it maintains more than compensates. There is a finished technique evidenced in the construction of the play, the action is rounded and the continuity is good. More than ninety scenes have been used to accomplish this. Perhaps there is only one improvement which might be made to advantage in the casting of the play, and that is the child's part. In revenge for being discharged, a drunken carter kidnaps the child of the boss, a widower. The child falls into

kind hands, and in time the widow learns to love it. Coincidence in the end brings the heart-broken father to the home where his child has been cared for. This scene, where the foster mother fights with herself about giving the child up, is rife with human interest and pathos. Through love of the child the two people are finally brought together.

Tea and Toast (Edison, March 24).—Taken from "The Postmaster," a novel by Joseph C. Lincoln, the episode here has been made rather humorous under the careful direction of G. Jay Williams, with William Wadsworth and Alice Washburn in the lead roles. There is not the punch which is apparent in many of Mr. Williams's pieces but that is owing to the story material which the director has been compelled to work with and not to the directing or the acting. Mrs. Wadsworth and Alice Washburn extract all the humor which their respective roles contain. Winthrop suffers from dyspepsia. He is ordered to the country by the doctor to live quietly on a diet of tea and toast. This edict he obeys, and taking his dog along, goes to the corner of the corner and his wife. They indulge his whims, though they consider him an unwelcome guest. One day both are called away, and a neighbor is summoned to care for him. The neighbor is good natured, but she refuses to allow him to be hampered. He insists on having his tea and toast, and she insists that he shall eat a goodly meal of corned beef and cabbage. After some little excitement the dog settles the difficulty by chasing the neighbor to the woodshed.

The Babes in the Woods (Pathe, March 25).—In this picture, as in the last ones, the Pathe gives us some excellently colored photography and a story that should make an appeal to children, and to adults for that matter. It concerns the two babes in the woods a story that recalls our childhood. The fantastic shapes of the child's imagination live and amuse and interest.

The Scales of Justice (Seitz, March 25).—That Charles Clary should be compelled to pass from his splendid role in the Pauline Cushman release of Monday to a part such as given him here, a part without opportunity when added with such a poor story is regrettable. Mr. Clary is a big actor in many respects, and Carl Winterhorst is fully capable, but neither of them, with the combined efforts of the rest of the players, could make of this picture anything but a conventional, talky story. When we say talky we refer primarily to the subtitles. Indeed, they are talky, too talky. And who is this villain, played by Mr. Winterhorst? "I'll pull the medal from your coat," he declares to the policeman, who has won the girl from him, and he goes about it in the usual manner of "framing" still, why does he have such access to the chief's office? Is he a detective, a ward boss, or a common thief? The method in which this policeman (hero) is railroaded out of the force is past all understanding. It is inconceivable to think of him being kicked so unceremoniously out of the office without even hearing, even though film footage does demand hasty action. There are several things we might hold against the director. We will mention one. This is when the captain is allowed to mask or obscure the hero when the villain is brought into the station to face accusation. By rights, the scene should be principally between these two rivals, face to face, one the honest "John," and the other the scheming evildoer. It is a very ordinary picture produced in an ordinary way. Lillian Leona plays the sweetheart passably well, and Rose Evans, the mother, is moderately successful, though she does appear more like a disappointed landlady than a mother.

Dick, the Dead Shot (Vitagraph, March 25).—The ability of the Vitagraph players, and especially William Shea, to give out a hearty, bubbling laugh, puts a climax at the end of the light farce, which brings peals of laughter from the spectator. Of course, there is the association of ideas in the spectator's mind and that helps out. Dick has entered the barn accompanied by his mother to receive a thorough dusting with a rubber sliver, and the crowd remain outside to listen—naughty people! Dick is just a boy, and he will all his susceptible mind with trash gleaned from the dime novel. He carries the books to the dinner table, and every time Dick is in the way of the warning of his parents. Dick is best upon becoming one of these dead shot heroes and to accomplish his purpose he absents himself from home and the fire-side. Parents and company take up the search and a chase follows. The youngster manages to return to the house and get into bed before the arrival of his pursuers. He is dragged out, however, and escorted to the barn, where his father desires to administer a thrashing. Mother takes this task upon her own capable shoulders, and the laugh ensues. Paul Kelly plays the boy amusingly. Rose Evans plays the role of mother. Walter C. Bellows is the author, and Van Dyke Brooke the director of the picture.

The Unprofitable Boarder (Edison, March 26).—There is little in the plot of this farce to justify its production, and though G. Jay Williams evidences care in arranging the scenes and settings, and Herbert Prior (the author of the piece) shows himself an intelligent interpreter of low comedy, there is not much to cause amusement. The spirit of the picture is travesty, and the point is obscure. The business of beating the dummy, meant to be the unfortunate hero, should be cut out. There are some who, perhaps, will fail to perceive the change, and such a scene as pounding a man with shovels and jabbing him with pitchforks is not pleasant to look at. Jones manages to escape, paying his board in the city to later take up his abode in the country. Here he wins the affection of the country miss, the daughter of his landlady and secures consent to marry her. Aunt, his former landlady, arrives on a visit, and this unscrupulous young man is thrown from the house. Mabel Trinnelle plays the farmer's daughter, and Alice Washburn the landlady.

The Scratch (Essanay, March 26).—Essanay comedies, most of them, have a foundation, some aim, and *The Scratch* carries out the opinion which we formed in days past. Essanay comedies with Augustus Carney are often productive of something more than mild amusement.—Mr. Carney is funny, who can deny it, and Mr. Carney in the present case has a role worthy of his powers, and he lives up to all expectations. His support—well, the players in Chicago appear artists in the delicate art of funmaking, every one of them, and so it is not surprising that the spectator enjoys this picture enjoys it immensely. Who wrote the piece? We do not know at this writing. Perhaps there is

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too much time taken up with the exposition—setting that party of merry-makers from the city down to the country house—but when the situation is finally brought around we see the point distinctly. Mr. Carney, half-blind with sleep, finds his way into the wrong room, the room of one of the girls, on the first evening of this house party. He retreats with a few scratches decorating his handsome face. Joining the other boys in the card room he dejectedly relates his awful experience, and they, out of the kindness of their generous souls, plan to help him through the difficulty of explaining. Knowing that the intruder will be recognized by the scratches on his face, each in turn presents himself at the breakfast table the following morning with a face well plastered. The ladies are disconcerted. But the humor of the situation finds its way home, and after that explanations are easily made and all ends happily.

Shanghai, China (Selig, March 26).—A half-reel devoted to showing the inside of one of China's cities, another subject in the series of the Selig travelogues. It is interesting and somewhat instructive with good photography.

The Gate She Left Open (Pathé, March 26).—A photoplay of pathos and sentiment effectively pictured and acted. Photography and settings, though the settings are few, are well up to the Pathé standard of excellence. Through some trifling misunderstanding, the girl has quarreled with her sweetheart. The old aunt, whom the girl lives with, notes her tears and tells her a story of her own youth. It was her ill-fortune to have quarreled with her sweetheart twenty years before, and he never returned, though the gate was always left open to him as a mate welcome. During the telling of this story, the young man has returned home and tells his troubles to his uncle. This uncle is the same man who parted with the aunt years before. In his capacity as a postman, the young nephew discovers a long lost letter written by the uncle, but never received by the aunt, and it was this which kept them apart. In scenes which abound in feeling, the old people are brought together, and the two young people forgive and the gate is closed. The acting of both the aunt and the uncle is sincere and strong.

Love Laughs at Locksmiths (Vita-graph, March 26).—

"Her father, he has locked the door.
Her mother has the key.
But neither bolt nor door can part
My own true love from me."

As we remember it those are the lines of the song as it was sung through many years to be repeated by the young fellow in this comedy picture. At least, if he did not sing them, he no doubt repeated them in his inner consciousness as he determined to find the way to his love. He loves the maiden, but the old father objects. The girl is sent to a boarding school, and thither the boy goes, but the prepossessing objects, and he is forced to remain out in the cold. Could he, assisted by fate, find a way, and the young man is given access to the place. Flora Finch enacts the part of the school teacher, Anna Stewart, the girl; Frank Currier, the father, and Frank Bennett, the boy. Mr. Currier is especially amusing with his expressions of sternness. Just why the author, Mrs. Brewster, takes up so much film space in order to arrive at the situation is hardly obvious. No doubt humor was expected to be made out of the young man's trials and tribulations, but such a motive hardly justifies the long slow-down. After all it is the situation in the boarding school that should make the picture. Ralph Ince is the director.

In Old Quebec (Vita-graph, March 26).—With more subtitles explaining the various scenes, this picture would be far more interest-

ing and instructive. The spectator is shown the old city of Quebec, Canada, and its many points of interest, old buildings, and quaint streets associated with early history. The photography, on the whole, is excellent.

The Life Timer (Selig, March 26).—Not that the situation of this short photoplay—a girl walking in her sleep to the mountains to remain the pistol, which is to prove the innocence of her husband in a murder charge—is altogether improbable, but as we have it presented in this picture it is unconvincing. It is a flimsy idea to base a drama on, to say the least. Why was this pistol not found in the first place? This question is not clearly answered. Through jealousy, the rejected lover shoots at the new husband of the girl from a ledge in the mountains. The young husband proves a better shot, however, in answering the discharge of lead and the jealous one drops his gun into the rocks and lies down to die. Unable to find the gun, the husband is suspected of shooting a defenceless man, and in some way is sentenced to life imprisonment. In a dream, his wife sees the tragedy acted over again, and still sleeping walks to the spot and secures the gun, which afterward brings about the pardon of the husband. William Duncan enacts the role of husband, and Myrtle Stedman the wife.

The Face at the Window (Kalem, March 26).—Perhaps the first scenes of this photoplay are necessary to the exposition of the story, but there is no obvious reason for drawing them out in a tedious manner. It seems almost impossible for the action to gather up speed as the plot progresses. We said plot—there is little plot to the picture, and what there is is poorly constructed. Upon the uncle's suspicion that his nephew has robbed him and eloped with the girl himself, the situation, some more visible reason should have been advanced showing why the uncle suspected the nephew of robbing him. The scene where this villain—that is all we know him as—appears at the window, and his subsequent robbery is too melodramatic and poorly contrived. James H. Ross gives us a convincing interpretation of the uncle, and Earle Foxe as the nephew makes a manly hero. The uncle loves his ward, and grows jealous of the attention she bestows upon his visiting nephew. The action takes place in a lumber camp. The boy, however, is not interested in the girl, and when he departs, he departs alone. The uncle returns to the house to find his money gone. One of his workmen has stolen it, and it is the girl who pursues him, clears the young man of suspicion, and convinces the uncle of her love for him. The scene showing the dive into the river is rather spectacular, but the piece falls as a consistent, well-written drama.

The Dean's Daughters (Edison, March 21).—This photoplay is interesting and appealing from start to finish. The story, as written by Hannister Merwin, has been prepared with care, and the directing shows much attention to detail sequence and dramatic business. The story has a freshness that is gratifying. The younger of the dean's daughters goes to London to study painting under an artist who takes much interest in the girl that she compares him to be in love with her. The artist is finally made cognizant of this fact and, realizing that the girl has but little talent anyhow, tells her before the entire class of pupils that she is a failure, and sends her home. The elder daughter, indignant at the artist's action, becomes a member of the artist's class, wins his love, and then, at the proper moment, reviles him for his treatment of her sister, at the same time continuing into school the masterpiece of the artist. She returns home, full of remorse, and self-accusation, when she discovers that her sister has forgotten all about the artist. She knows in her heart that she loves the artist. He, too, is enamored of her and soon a happy reconciliation.

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tion is effected. Marc McDermott, always mood, was never better as the artist, while Mary Fuller, as the elder sister, played the part with much distinction. Walter Edwin directed the picture.

The Attack at Rocky Pass (Kalem, March 24).—Many of the scenes in this war drama are vivid in their realism, but there is so much obscure photography that the general effectiveness of the picture is impaired. Carlyle Blackwell plays the young officer, and Martin Galt the general's daughter. As the plot has been constructed the girl has the appearance of being dragged into the story for the sake of a situation. Her place in the picture is not sufficiently clear. The tale deals with the attempt of a renegade and a tribe of Indians to secure possession of the army payroll. A Chinaman informs the renegade Indian that the money is to be brought through the pass. With the assistance of the Indians, an attack is made upon the wagon, but the girl has overheard the plot, and she informs her father in time to save the money and administer a thorough thrashing to the evildoers. In scenes depicting active war the action is inclined to be slow; the business has not the vim necessary to the greatest interest.

The Death Head Moth (Pathe, March 21).—The Pathe Company, following one of their customs, have devoted a few hundred feet of the film containing a comedy, to a scientific subject. Here are the moth and butterfly, perhaps the largest species of the butterfly family, remarkable for the skeleton head marked upon its back. The photography is favorable to the best views.

Master Loses His Elephant (Pathe, March 21).—Trained to follow its master and devour anything he feeds him, this elephant makes a humorous subject to feature in a film. Seldom have we had elephants, and we have had a few, who exhibit qualities and attributes which make far better fun in a picture. While visiting "Jumbo" starts out to appease his appetite and recount the interference of the police. Why the players insist on falling over themselves is difficult to understand, but otherwise the picture is quite acceptable as a farce.

Fate (Biograph, March 22).—This picture is fully up to the Biograph standard. In line with recent releases by this company, the play delivers much of its interest and vitality through the medium of suspense and heart interest—and surely both of these elements stand forth prominently in this story. The theme is simple. It deals with a good-for-nothing, slothful villain, who, to take revenge on an honest man, contrives to blow up the latter's simple forest cabin by firing a keg of gunpowder which has been stored in one of the rooms of the cabin. He succeeds in his purpose, the old man's house is wrecked, and "granddad" and his two little grandchildren are without a home. But through a prank of Fate the good-for-nothing son of the reprobate, who has surreptitiously entered the cabin to steal, is killed in the explosion. Thus the reprobate, through his venom, has destroyed the only thing he cherished in life—his own son. The explosion scene, with the violent death of the son, is forceful, vivid, and awe-compelling; the photography is excellent and the acting is convincing. Mrs. March as the grand-daughter and Robert Herron as the worthless son of the reprobate are especially good. The otherwise unattractive character of the loving old granddad would have been more appealing had the director eliminated the scenes showing the man drinking at the village. The cutting of the picture is one of its distinct features.

When They Were Kids (Pathe, March 22).—This is a pleasing offering with much appeal in a sentimental sort of way. It is an idea that has been filmed many times before, but never in a more pleasing manner than this. An old couple, in the sunset of life, find themselves in a retrospective mood and resurrect fond memories of their childhood days, dwelling especially upon their courtship as children. The story holds the interest because of intelligent directing and little subtleties in the acting. Its only defect of note is the introduction into the exterior scenes of a few anachronisms not in keeping with the architecture of the Colonial period depicted. The acting of the three children is especially convincing, and the choice made in selecting the parts of the old man and his wife could not have been better.

Life in Southernland (Kalem, March 22).—A few hundred feet of scenes, in colored photography, showing manners and customs of the inhabitants of this country, with their environs as backgrounds. A fair offering, not over interesting.

A Motorcar Romance (Cines, March 22).—A half-reel comedy that might possibly have appealed to photoplay patrons two or three years ago. The story is overdrawn, even for this sort of comedy, is ridiculously told and is generally uninteresting. Proper care has not been exercised in directing. The photography is up to the average.

Broncho Billy's Sister (Essanay, March 22).—A somewhat similar nature was employed in a recent Essanay release in which Arthur Mackley had the lead. The material used in producing the photoplay is not of the best. The story deals with the successful efforts of Broncho Billy to effect a legal marriage between his sister and her unwelcome, lawless lover, who has betrayed the girl. Broncho Billy forces the man to marry the girl and then he has the erring husband jailed for an offense which prescribes a long prison term. The work of G. M. Anderson as the solicitous brother is good, and the story, as a whole, is not without interest.

The Moon Soul of Jim Grant (Edison, March 23).—Easily the most interesting feature of this photoplay is the convincing acting of Augustus Phillips. The story is not one of Banister Merwin's best, and the play, as a whole, does not come up to the Edison standard. It was obviously prepared to appeal to Eastern sentiment, but there is little in it that is new. The erring son leaves his widowed mother on her little farm, goes to the city, becomes a semi-drunkard, and finally robs the coffer of a deaf and blind woman whose room adjoins that of the rooming man in the tenement. It is that incident that brings about a spirit of remorse in the young man. He confesses to the old woman and her little daughter, and through the recital of Bible passages by the woman, the reformation of the young man is apparently effected. A vision scene does not materially enhance the picture. On the whole, it lacks "punch." Little Leonie Flanagan's work as the daughter is good, as is the acting of Cora Williams as the blind woman. Charles J. Brabin is the director.

Miss Rescue Work (Vitagraph, March 21).—A short, but very interesting film, showing the carefully planned and well executed work carried on by the Red Cross Society in rescuing embattled soldiers. The photography is good, and the subject is one that will appeal to the great mass of thinking spectators.

The Pathway of Years (Essanay, March 21).—Obviously, little effort has been

made to present the costumes which conform to the period during which most of this photoplay is supposed to transpire. Francis X. Bushman plays the leading role with commendable vigor and a sincere interpretation, though it is not the best by far that Mr. Bushman has given us. His make-up as the old man who dreams of his youth, is particularly good. While the very nature of such a story demands quiet action, the action here is so excessively slow that at times the picture becomes tiresome. And, again, the continuity is bad, and the identity of this young girl who sits in the corner with her lover while the old man dreams is not sufficiently established. What is rated to be an uncommon climax to the picture fails rather flat, because the spectator fails to realize its significance. Its meaning is ambiguous. The old man, in looking over his letters and keepsakes, dreams of the days of youth, when he first met the girl whom he afterward loves. He believes the girl his until the arrival of another, she breaks her promise, and for years he hears nothing of her. Then she is found living in a pitifully destitute condition. We presume that the child is taken by the man and reared, but, like many other points in the picture, this is not properly brought out.

The Celery Industry of Florida (Kalem, March 21).—As an industrial subject, showing the various phases of cultivating and marketing celery, this picture is indeed interesting. The spectator is shown the young plants taken from the seed beds, cultivated and sown and fertilized. Then come the full grown crop, the harvesting and the dexterous blacks cutting, sorting, stripping, and packing, and celery which is shipped in specially constructed boxes.

The Answered Prayer (Kalem, March 21).—The sentiment of this half-reel drama will, perhaps, appeal to many, despite the fact that the story is told in rather a crude manner. After hearing his mother read from the Bible, "Cast thy bread upon the water," the boy, finding that there is only one loaf of bread left in the house, gives a literal interpretation to the teaching and, going to the seashore, throws the loaf into the surf. His mother, who said she will be returned to him with manifold blessings, a fisherman, living alone with his little daughter, finds the boy as he walks along the beach and hears his story. It so happens that he needs a housekeeper, and accompanies him to the widow's home, where to his delight he discovers in the mother his long lost sister. If it were not for the subtitle, the spectator would fail to find anything, either in the meeting of these two people or in the exposition to indicate that there was any relationship between them. The ending is feeble and the photography of the last scene is poor.

The Long and Short of It (Edison, March 24).—Richard Ridgely is the director of this half-reel farce, uproariously funny at times. But the opening of the piece gives promise of a better ending than it has. The story is told with a big laugh at the end of each light comedy is always desirable. William Bechtel plays Theodore Bragg, and this being the first time we have seen him enacting the lead in a comedy we are interested to note his capability and humor. Arthur Housman enacts the part of Tad in a broad manner highly acceptable for such an occasion. Bragg, Esq., in attempting to flirt with two East Side girls in a fruit show is soundly thrashed by Tad. Later, in telling of the affair to his friends over the bar, he pictures himself as the defender of two beautiful girls, and the spectator is taken back to live over the story as the braggart tells it. Robert Milash as Long Green makes a funny, not to say grotesque, appearance standing alongside of the little Tad.

LICENSED FILM RELEASES

Monday, April 7.

(Bio.) The Stolen Bride. Dr.
(Edison) A Shower of Silencers. Com.
(Kalem) In the Footsteps of a Charlatan. Dr.
(Lubin) The Evil One. Dr.
(Patheplay) Pathe's Weekly, No. 15. News.
(Selig) Vengeance is Mine. Dr.
(Vita.) Bunny's Honey-moon. Com.
(Cines) The Queen of Spades. Two parts. Dr.

Tuesday, April 8.

(Cines) Scenes Along the Pescara River. Central Italy.
(Cines) A Romance by the Sea. Dr.
(Patheplay) The Snap Shot. Com.
(Patheplay) The River Clyde at Lanark. Scotland.
(Edison) Old Jim. Dr.
(Ess.) The Wardrobe Lady. Com.-Dr.
(Lubin) For His Child's Sake. Dr.
(Selig) Robert Hale's Ambition. Dr.
(Vita.) The Transition. Dr.

Wednesday, April 9.

(Eclipse) The Kentish Coast, England.
(Eclipse) Making Birch Broom. Com.
(Eclipse) An Up-to-Date Visitor. Com.
(Edison) The Well Sick Man. Com.
(Ess.) The Sheriff's Wife. Dr.
(Selig) The Shotgun Man and the Stage Driver. Dr.
(Lubin) The Toll of Fear. Two parts. Dr.
(Patheplay) Too Much Parcel Post. Com.
(Kalem) The Pursuit of the Smugglers. Dr.
(Vita.) Out of the Storm. Dr.

Thursday, April 10.

(Bio.) An "Uncle Tom's Cabin" Troupe. Com.
(Bio.) A Lesson to Masha. Com.
(Ess.) Found Out. Com.
(Lubin) The Magic Shoes. Com.
(Lubin) Angel Cake and Azle Grease. Com.
(Melies) The Making of New Zealand.
(Patheplay) God Is Love. Dr.
(Selig) Tommy's Attonement. Dr.
(Selig) The Tombs of the Ming Emperors.
(Vita.) Cutesy and the Chorus Girls. Com.

Friday, April 11.

(Edison) The Capture of a Wild Cat. Sports.
(Edison) Rule Thurfell. Com.
(Ess.) The Little Mother. Dr.
(Kalem) The Scimitar of the Prophet. Dr.
(Kalem) The Indestructible Mr. Jenks. Com.
(Lubin) The Split Nucleus. Dr.
(Patheplay) The Analysis of Motion. Sc.
(Patheplay) The Locust. Dr.
(Selig) With Love's Eyes. Dr.
(Vita.) Wanted, a Strong Hand. Com.
(Vita.) Laving a Marine Cable.
(Vita.) The Web. Two parts. Dr.

Saturday, April 12.

(Bio.) The Little Tease. Dr.
(Cines) On the Nile River, East Africa.
(Cines) Keeping Tab on Sammy. Com.
(Edison) The Man Who Wouldn't Marry. Dr.
(Ess.) Broncho Billy's Reason. Dr.
(Kalem) The California Oil Crops. Dr.
(Lubin) Pete Tries the Sissy. Com.
(Patheplay) The Happy Home. Dr.
(Patheplay) In the Days of War. Two reels. Dr.
(Vita.) Mystery of the Stolen Child. Dr.

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FILM SUPPLY COMPANY RELEASES

Monday, April 7.

(Ryno) The Outcast. Dr.

Tuesday, April 8.

(Gau.) The Angel of Mercy. Dr.

Wednesday, April 9.

(Gau.) Gaumont's Weekly. No. 37. News.

(Ramo.) (Title not reported.)

(Solax) The Lady Doctor. Com.

Thursday, April 10.

(Gau.) (Title not reported.)

(Pilot) The Smuggler's Dog. Dr.

Friday, April 11.

(Lux) Sacrificed to the Lions. Dr.

(Ryno) Off the Mainland. Dr.

(Solax) His Son-in-Law. Dr.

Saturday, April 12.

(Gau.) (An Educational and Tonal Subject.)

(Great N.) The Bewitched Rubber Shoes. Com.

(Great N.) Spanish Town. Sc.

UNIVERSAL COMPANY RELEASES

Sunday, April 6.

(Hex) Bobby's Baby. Dr.

(Crystal) Pearl as a Clairvoyant. Com.

(Crystal) Almost a Winner. Com.

(Eclair) He Wants What He Wants When He

(Eclair) Wants It. Com.

(Eclair) Crystallization. Sci.

Monday, April 7.

(Imp) The Wanderer. Dr.

(Nestor) The Maid and the Milkman. Com.

(Nestor) River Rhine, Germany.

(Cham.) Shanghai. Dr.

(Cham.) The Lovers of Chicomacomico.

Tuesday, April 8.

(Gem) Billy Gets Arrested. Com.

(101 Bison) War. Two reels. Dr.

Wednesday, April 9.

(Nestor) How Fatty Got Even. Com.

(Powers) The Ritz of Youth. Com.

(Eclair) Within the Limit of the Law. Two

parts. Dr.

(Univ.) The Animated Weekly. No. 37. News.

Thursday, April 10.

(Imp) Aunt Kate's Mistake. Com.

(Imp) Until Death. Two parts. Dr.

(Frontier) As Fate Will. Dr.

Friday, April 11.

(Nestor) The Forgotten Letter. Dr.

(Powers) The Fear. Dr.

(Victor) Two Lives. Dr.

Saturday, April 12.

(Imp) The Mysterious Card. Com.

(101 Bison) The Darling of the Regiment. Two

reels. Dr.

(Frontier) The Furning Lariat. Dr.

MUTUAL FILM RELEASES

Sunday, April 6.

(Maj.) The Half Orphans. Dr.

(Than.) (Title not reported.)

Monday, April 7.

(Eclair) Temperamental Alice. Com-Dr.

(Amer.) Cupid Throws a Brick. Dr.

(Keystone) Those Cool Old Days. Com.

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Tuesday, April 8.

(Maj.) The Night Riders. Dr.

(Than.) (Title not reported.)

Wednesday, April 9.

(Mutual) Mutual Weekly. No. 18. News.

(Bell.) The Woman Who Knew. Dr.

(Brochu) The Gray Sentinel. Two parts. Dr.

Thursday, April 10.

(Amer.) The Homestead Race. Dr.

(Keystone) A Game of Poker. Com.

(Keystone) Father's Choice. Com.

(Mutual) Willy Prefers Liberty to Wealth. Com

(Mutual) The Golden Horn. Turkey.

Friday, April 11.

(Kay-Bee) On Fortune's Wheel. Two parts. Dr.

(Than.) (Title not reported.)

Saturday, April 12.

(Amer.) Woman's Honor. Dr.

(Bell.) The She-Wolf. Dr.

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Friday, April 4

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(Continued from page 25)
the picturesque costumes of the period when Cymbeline was King of Great Britain and the Roman Empire held sway. As the story comes to us, the king had two sons who were taken away shortly after their birth by Belarius, a nobleman banished by the king. The daughter left to him has a stepmother, who, possessing a son of her own, desires to wed him to the prince. The princess loves and secretly marries another, and immediately after the king discovers this the young husband is banished. This is the condition shortly after the opening of the picture. The young husband, during his banishment, lays a wager with one whom he supposes to be his friend, that his wife will remain true to him. The friend through strategy manages to convince the husband that the wife is false. The plot clearly defines this part of the story and that which follows. The unhappy wife is finally brought to the arms of her husband, but not until after wanderings. Especially impressive are the battle scenes, and the picture, on the whole, contains enough dramatic quality to hold the spectator's interest. G.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

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THE QUEEN OF SPADES. Cines-Kleine. 2 Reels. The sacrifice of a gambler's wife for her daughter.
THE TOLL OF FEAR. Lubin. 2 Reels. By Homaine Fielding, who plays the only parts in it.
THE WEB. Vitagraph. 2 Reels. A gripping story of an adventures.

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THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes. AMBROSIO AMERICAN CO., 15 E. 26th St., New York.

ADRIENNE LECOUCREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
ONDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully. W. F. CONNOR, 1555 Broadway.

ONE HUNDRED YEARS OF MORMONISM. 6 Reels. History of the Mormon Church. UTAH MOV. PICTURE CO., Los Angeles, Cal.

DICK WHITTINGTON AND HIS CAT. Drama, 3 Reels. SOLAX COMPANY, Fort Lee, N. J.

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FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus. GENERAL FILM CO., 200 Fifth Ave.

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AN IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture. MONOPOL FILM CO., 145 W. 45th St.

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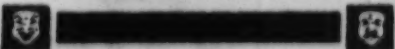
HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem. F. H. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story.
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UNIVERSAL FILMS



The Bandit's Redemption (Frontier, April 3).—Very obvious and very melodramatic, suggesting the old-time "thrillers" now banished from the stage. The bandits attack the prairie wagons occupied by the Ward and Howers families. They wound the elders and carry off a child of each family. Six months pass. The bandit chief, through child love, decides to quit the old life. Here is a very pathetic scene. The chief shakes hands with all the associate bandits, and all the a's shed bitter tears. It will be so lonely banditting in the future without their chief. Fifteen long years pass. The bandit tells John, the boy now grown up, that he isn't his father, and that he once banditted as a profession. Tears! John tells the girl, also grown up, that he isn't her sister, and that the old man was a bandit. Tears! The girl's mother, who wasn't killed by the bandits, appears and recognizes daughter from a locket. Tears! Next, the reformed bandit comes. "He is the only father we had," remarks the boy, and mother shakes hands with him. Tears! The subcaptions are too lengthy.

A Providential Tragedy (Nestor, April 4).—The nestor drama is with us. Repeatedly recently we have noted the growing tendency of directors toward showing bedroom scenes in their dramas and comedies. Now this can and has been done with delicacy. But since our present picture audiences include children of susceptible age, the line must be drawn somewhere. Here Jack leaves for a distant ranch, saying to his wife: "I'll send for you as soon as I save money." Four months later Jack working on a ranch, receives word of a baby at home. The bedroom scenes at home are, in our opinion, in bad taste. Jack asks the foreman for a leave of absence. At that moment an enemy of the foreman reaches through the window, seizes Jack's revolver, shoots the boss and escapes. The boss rush in suspect Jack, but he seizes a revolver and escapes, too. He runs upstairs and slides down a rope of sheets. He sets away on horseback, and in "the desolate hills," finds a dying woman in a prairie wagon with a baby. Jack takes charge of the baby, and the woman dies. He sets to a railroad, and reaches home with the child. His own baby is dead, and the other child takes the vacant place. It is mawkish stuff, and the scenes we mention are distasteful from the point of view of our present picture audience.

A Knotty Knot (Champion, March 31).—Slow moving and dreary, with not enough story to make the drama interesting. The efforts of a penniless Dutchman and a milkmaid, comedy wooden-shoe characters, to get a license, a ring and finally to get married. The two principals are too overdrawn (in an effort towards comedy effect) to make A Knotty Knot a sane character study, and there isn't enough action for a comedy.

Animated Weekly, No. 55 (April 2).—The features of the present Universal weekly are the glimpses of baby Deslys greeting her mother at the steamship pier with Parisienne vivacity, the dedication of the memorial to the late ex-President Grover Cleveland at Caldwell, N. J.; of a delegation of boy scouts visiting Washington's tomb at Mt. Vernon, and of the aero trophy race at Hendon, England. The "who's who in stagland" and the "what's what in New York" series gives a glimpse of the Statue of Liberty.

The Half-Breed Parson (Bison, March 29).—The two-part Western drama works up to the trite climax of the hero to be shot by the firing squad over an open grave, but saved at the last second by the Indian girl. This incident has, we believe, been used a few times before. In fact, The Half-Breed Parson is very conventional. The half-breed returns from the theological college to preach to his own people, but they refuse to receive him. The parson comes to love the general's daughter. An officer admires the girl, but she is cold towards him and he turns his attention to the half-breed's sister. A few months pass. The officer spurns the Indian girl, who "tells all" to her brother. Following the unwritten law, the parson shoots the scornfully officer and is arrested. He refuses to tell why he killed his enemy and is to be shot for the crime. After an Indian attack on the fort the half-breed's sister is taken prisoner and tells the whole story. Meanwhile the parson is taken out to meet his fate. The shooting squad escorts him to a grave which has been prepared. Ready!—Aim!—the sweetheart arrives with the reprieve—saved! Then the parson leaves her, saying, "I love you, but I am called to my people." The character of the parson's sister is not clearly established until the end of the second reel. Up to that point we had the impression that she was an Indian girl in love with the half-breed.

Pearl as a Clairvoyant (Crystal, April 6).—Here we have the tripartite of the two lovers and the girl. Pearl takes the place of a clairvoyant and tests the depth of her suitor's love. It's just a bit of farcical stuff, but Pearl White makes a very pleasing heroine.
Almost a Widower (Crystal, April 6).—Timmons gets away from wife by pleading an important lodge meeting. At the club he loses all his money. Wife, meanwhile, is home in bed—and curl papers. A burglar breaks in and wife, after locking the crook in a closet, goes for the police. Hubby comes home and opens the closet. The burglar shoves him in, locks the door and makes a get-away, leaving a coat with a roll of money. Hubby takes the money, but when the burglar is caught, he has to give up the money to the policeman. Rather similar themes have been used in several farces recently. Not particularly amusing in its present form.

Aunt Kate's Mistake (Imp, April 10).—Lillian is in love with a young man, but favors a comedy deacon who trips over the carpet, slips off the sofa and has huge sideburns. Lillian goes to visit Aunt Kate, a comedy "old maid," who has her hair in an erect knot. Now Aunt Kate has advertised for a handsome husband and the boy at the club have sent her a picture of Lillian's lover with a note signed "Apollo." (The spelling was given in the faded note.) So when the lover comes to see Lillian, Aunt Kate thinks it is her suitor. Misunderstanding—sue—arrival of the deacon—explanations! Lillian gets her lover and the aunt gets the deacon. The comedy fails to be funny because a watcher can easily guess just what is going to happen. The make-up of the deacon is not very satisfactory. The very first at the club was one of those typical views of a gathering of titling young clubmen—suggesting a seminary rather than a club.

Bobby's Baby (Rex, April 6).—There is a freshness and a vigor about this drama which takes hold of a spectator. It is squallidly sordid at times, but it is human throughout. First, we see a wealthy husband and wife sorrowing over an empty cradle. Then a tenement room is re-



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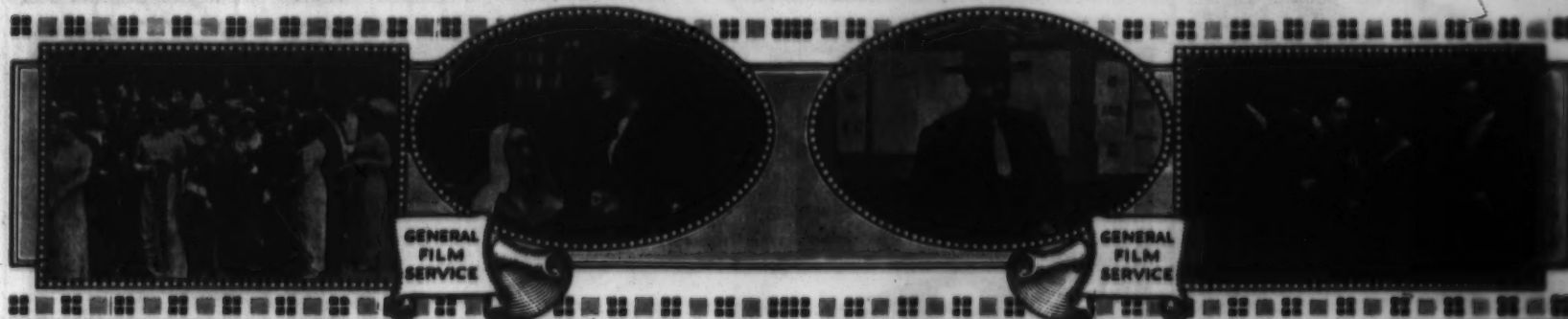
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C. A. ANDERSON,
Vice-Pres. M. F. E. L. of Ill.
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IN THE BATTLE SMOKE
(Military Drama)

Release of April 10th
THE SMUGGLER'S DOG
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Multiple-Reel Features that Will Make Good

For Saturday, April 6th, 1913, Two-Reel Selig

"A CHANGE OF ADMINISTRATION"

A timely feature based on the political patronage evil. It shows the danger of community charging old, trustworthy and capable officials and displacing them with untalented men who are advanced to high positions largely as a reward for political services rendered. The biggest of many big scenes is the Inaugural Ball.

For Monday, April 7th, 1913, Two-Reel Cines-Kleins

"THE QUEEN OF SPADES"

The wife of a notorious gambler finds herself at the head of a large gambling establishment. Although not to her liking, her profession provides the only means of giving her daughter an education. When the latter graduates from school and learns her mother's profession, there is a strong scene. The mother's supreme sacrifice brings happiness to the daughter.

For Wednesday, April 9th, 1913, Two-Reel Lubin

"THE TOLL OF FEAR"

An unusual and one of the most remarkable films ever released. The story was written by Romaine Fielding, who plays the parts of the only two characters in it. Fear, the unseen, overcomes two strong men in the quiet of the desert and they both seek refuge from it in death. Your audiences will follow the action of this film with bated breath.

For Friday, April 11th, 1913, Two-Reel Vitagraph

"THE WEB"

An adventure traps a man and his younger brother, but both succeed in dismantling themselves from the web. In doing so, however, there are complications that involve a number of persons unscrupulous and some otherwise. The understandable manner in which a rather involved plot is handled is a testimonial to the ability of Vitagraph producers.

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vealed. The mother is dead. A little boy is caring for his baby sister. A group of neighbors crowd into the room of death and discuss the fate of the baby. The boy hears that he is to be separated from his little sister, and runs away with the baby. Hiding the child in a farm shed, he tries to steal some milk but is caught. Meanwhile the rich couple have been looking over the farm property and find the baby. The boy tells his captors the secret of his theft, and leads them to the shed. The baby is gone, and the captors discredited the tale. But the boy breaks away, follows the rich man through a card he gave to a farm worker and reaches his sister at last. So the two ultimately find a home. The drama is admirably done. The boy is really brilliantly played, while Phillis Smaller and Lois Webber are excellent in their brief moments as the wealthy husband and wife. Bobby's baby is particularly praiseworthy in direction. The story is told clearly, sincerely, and undeviatingly to its conclusion. There is no waste of action or slowness of movement. Without considering its originality of theme, the story comes very near being a model of good construction.

Fiddler Pete (Rex, April 3).—The pathos of this drama becomes mock sentiment. The whole story is too silly to be convincing. Pete neglects the plow for a fiddle, and papa angrily drives him forth. There is a favored brother, named Arthur. Pete becomes a hobo, and is joined by another wanderer. Meanwhile Arthur, now a minister, is called to a Western parish. Pete and Maggie meet in the West. Maggie is the daughter of the cafe proprietor. Then Arthur arrives, and the girl is fascinated. Daughter becomes a convert, but father is angry and suspects "the worst." He starts out with a revolver, but the two hoboes lead him off the trail. In the excitement Pete's heart weakens. "Strong drink makes weak hearts," we are told. Explanations follow, the minister and the girl having been married by a justice of the peace. Offered liquor to revive his heart, Pete throws the bottle away. Next, we see the second hobo crying over Pete's grave, and a view of the cafe with a sign, "Closed for good." The drama is confusingly told. Some of the scenes are attractive photographically. Wilfred Lucas plays Pete in florid style.

The White Sentinel (Broncho, April 5).—In two reels this picture relates the story of two Southern boys and a girl and their efforts to win the girl during the Civil War. Witnessing the picture without subtitles, as the reviewer was compelled to, makes it almost impossible to give an intelligent criticism of the plot construction. In scenes dealing with war and battle the action favorably compares with the work of the same company in like films during the past. The settings are a trifle plain and bleak if expected to represent Southern scenery. The acting is acceptable.

He Wants It (Eclair, April 5).—Another in the Newlywed pictures. Snookums discovers a leak in the water pipe and thinks it great fun to sit in the water splashing and allowing it to run over his clean clothes. A plumber is summoned to fix the pipe, but the babe gives out his strenuous "wows" and hubby is compelled to get on his knees and shove a tack through the new patch to quiet him. It is laugh-provoking nonsense.

Crystallization (Eclair, April 5).—A half-reel has been devoted to the study of crystallization and it is quite remarkable in many ways. As an educational subject it is pleasing. We are shown the different formations secured by the chemist in the transformation of liquids into crystals. Photography is exceptionally distinct.

Keeping a Great City Clean (Imp. April 5).—In this picture the spectator is taken over the streets of New York and shown the various methods of keeping the streets clean from snow and rubbish. Also the manner used in disposing of the same. The subject proves interesting, the photography being fairly good.

Binks, the Terrible Turk (Imp. April 5).—This is what might be called a burlesque on a comedy released some time ago by one of the many companies, and considered a film masterpiece. Instead of a boxing match, as in the other picture, it is a wrestling match. Binks takes the place of the Turk who has advertised to throw any three men in the space of an hour. Binks is to rush his victim to a small hole in the floor where the waiting janitor is to meet him with a sharp hatchet. The situation, while grotesque, is productive of uproarious laughter.

Billy Gets Arrested (Gem, April 5).—A rollicking laugh producer, based on a worn idea but of logical construction, vivified by Billy Quirk's bright funmaking. Billy succeeds in getting away to the club, on promising wife to get home by eleven o'clock. He is locked out, and gets a friend to break into the house as a burglar so that he can play the hero. Wife, however, shoves the masked friend into a clothes press and locks the door. Then she phones for the police, and Billy, who is waiting on the front steps to be a hero, is arrested along with the "burglar." Wife finally explains things in court. Mr. Quirk is briskly amusing, and the actor as the unlucky friend, gives good assistance. The night scenes are not tinted.

MUTUAL FILMS

The Grafters (Reliance, March 23).—In making the exposition of his story, the author has failed to properly establish the identity and relationship of his characters, and as a result the spectator is apt to confuse the male characters on several occasions. Something should have been given to indicate the attitude of the girl toward her employer to prepare us for the culminating love scene between them. These two characters have not been sufficiently contrasted. Owing, perhaps, to the camera being out of focus in taking the picture, many of the scenes are poorly photographed. The story deals with the efforts of a big company of contractors to shut out other bidders and control the market themselves. On the day when the bids are to be considered by the city, the young contractor they most fear is enticed away to the country and left stranded. His stenographer, not

A TIMELY FEATURE!!
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RELIANCE

2 Reels STAGED BY OSCAR C. APPEL, WITH 2 Reels
Irving Cummings, Mae Betti, E. P. Sullivan, See Balfour,
Ralph Lewis and a Perfectly Balanced Cast.
Wednesday, April 2nd

ing that her employer has failed to appear and, knowing that the bids are to close at three, takes the plans, and after a hard run arrives in time to have them considered and accepted. The method adopted in breaking in upon this meeting by the girl and afterward by her employer seems a bit unconventional, but there is a certain force in the situation. Afterward, the girl tells her employer that she did it for him.

His Day of Freedom (Reliance, March 23).—His Day of Freedom is a one-reel drama, dealing with a convict who makes his escape to freedom, only to return because of the fearful mistake of reverting to dishonesty and his inability to see another accused of his crime. This, in the convict, seems on the surface to be a contradiction, but the lives of most bad men are continual contradictions. He is ready and willing to steal, but he is not willing to see another suffer for it; and that, no doubt, is the real purpose of the piece, to show that the convict has a heart. There is a strong note of human interest in the offering, though the last scene gets over rather feebly. Its meaning is not clear to the spectator. A different subtitle would, perhaps, have given it more definite meaning. The convict escapes from prison by means of a box supposed to contain shoes. He arrives in the box at a small country store, and an opportunity is afforded him to get away with out being discovered, but he lingers to savor from the cash drawer and this proves his undoing.

The Legend of the Everglades (Eclair, March 24).—Having a story that is quite

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unusual, photography that is excellent, and acting that answers every requirement, this piece holds the spectator and leaves the impression that he has witnessed something of merit. An old negro, at the request of some of his young white friends, goes to the seashore and relates to them the story of the ghost that is supposed to walk there every evening. It is a story commencing in the early slavery days. There is a man who has many slaves, and he treats them unkindly. For years his slaves endure his brutality, until finally the "devil sets into them," as the old farmer who tells the story says, and they turn against the master. Every savage instinct within them rises to the surface and they burn and kill. The only one of the master's family to escape death is a little girl, who crawls out from the back of the house and makes her way to the dense woods. Here this girl lives and grows to womanhood, existing as a savage. As she blooms into a woman a man whom she loves enters into her life. Ignorant of the danger of a gun, she accidentally shoots her sweet-heart one afternoon. Life being empty to her after this, she finds her way to the sea nearby and there finds death; her spirit returns to walk the sands. The setting, typical of the South, assist to visualize the spirit of the piece.

TWELVE-REEL PICTURE

"Les Misérables" to Be Brought Here by Eclectic Film Company

Les Misérables, a stupendous production of twelve reels, which is said to have sold for the highest price ever paid for a motion picture in Europe, will shortly be put on sale in the United States by the Eclectic Film Company, of which K. W. Linn is general manager.

This visualization of Victor Hugo's masterpiece, one of the most remarkable pictures ever produced, is divided into four sections of three reels each and can be shown in serial form, as it were, one part each night until the entire picture is shown. No expense has been spared in the production, and it should prove wonderfully interesting.

BUFFALO BILL AT STUDIO

With Other Officers of the Showmen's League He is Guest of W. N. Selig

During the first annual convention of the Showmen's League of America, General W. F. Cody, the president of the organization, and some twenty-five or thirty of the League officials and members, visited the Selig studio in Chicago.

The trip was made as part of their official programme of entertainment and at the special invitation of Colonel W. N. Selig, president of the Selig Company.

The Showmen's League officials, headed by their famous leader and guest of honor, "Buffalo Bill," arrived at the plant early in the afternoon, and moving pictures were made of them as they entered the Selig premises.

For the reception of the League officials, and the taking of moving pictures covering their visit, special stage settings had been prepared. One of them depicted the arrival of General Cody in Chicago on the Overland Limited from his "Scouts' Rest" Ranch, North Platte, Neb. To add realism to this bit the members of the League participated. President Cody was depicted welcoming the League members to their new home. The setting for this picture was appropriate. On the walls were hung trophies of the chase, heads of moose and elk. Upon the floor were furs, and on the walls pennants of the League. These complimentary moving pictures were displayed upon the screen at the Hotel LaSalle during the course of the formal banquet tendered by the Showmen's League on March 15.

OHIO FLOOD SCENES

The Selig Company released on April 1 a 1,000-foot reel of the Ohio flood. The picture, showing thrilling scenes in and about Dayton, was on the market twenty-four hours after the negatives had been received.

FAVOR CUVILLIER BILL

Because of an alleged increase in the number of offenses against the morals of children, committed in and through moving picture houses, the New York Society for the Prevention of Cruelty to Children is advocating an amendment to the Greater New York Charter seeking to place the moving picture theaters under the same rules and regulations as first-class theaters.

President Lindsay, of the society, has issued a statement in support of the amendments to the Greater New York charter set forth in Mr. Cuvillier's bill. Among other things President Lindsay says: "This society protests against the many opportunities afforded for the moral destruction of boys and girls. The enactment of Mr. Cuvillier's bill is distinctly in the interests of the children of the community. Every clergyman of every denomination should make it his personal business to communicate with the member of the Assembly from his district, urging the passage of this important measure at the present session of the Legislature."

FROM HERE AND THERE

In accordance with an ordinance recently passed by the Bay City, Mich., common council, Mrs. T. L. Handy has been appointed chairman of the board of censors to inspect films shown in motion picture theaters in that city. Mrs. Handy named the other members of the board.

Harold Lawrence Young is preparing

A WISE OLD ELEPHANT

IN TWO REELS

THE YEAR'S FILM SENSATION

An extraordinary drama of plantation life in picturesque British East India; in which "Toddles," the world famous and all-but-human Selig elephant, plays the leading role.

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Two thousand feet of all-absorbing plot, vivid realism, dramatic romance, and thrilling adventure. The most remarkable animal motion picture yet produced.

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THRILLING
WILD ANIMAL
NOVELTY

SELIG'S MONEY BRINGING BOOKINGS

<p>April 14th. THE WOODSMAN'S DAUGHTER A drama of the city and its life, and the backwoods and its life. Appealing story and strong moral. About 1,000 ft.</p> <p>April 15th. GOD'S WAY The story of the appreciation of an ex-convict upon regaining his liberty. Founded upon a recent incident from real life. On same reel with: HANKOW, CHINA—Another interesting educational subject in the Selig series of oriental traveltogs.</p> <p>April 16th. DIXIELAND Picturing, in a series of dissolves, how a song of the South inspired mellow memories. About 1,000 ft.</p>	<p>April 17th. THE TIE OF THE BLOOD A dramatic social study of the modern Carlsbad Indian. Picturesque and exceedingly dramatic. Unique plot and excellent characterization.</p> <p>April 18th. CURED OF HER LOVE The comic attempts of a chauffeur to shine in society. On the same reel with:</p> <p>THAT MAIL ORDER SUIT A Western comedy drama of laugh provoking proportions.</p>
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Chicago, Ill.

plans for a new motion picture theater at Fifth and Lenox avenues, New York, to accommodate 300 people. It will have an open-air theater on the roof. There will be stores on the ground floor. The cost is estimated at \$35,000.

The Amuse-U, a new motion picture house, with a seating capacity of 225, has been opened in Tupelo, Miss., with independent films. A. H. Hutchinson is president, J. S. Hopkins secretary and treasurer, and Jack Clark manager.

A new company, whose purpose is to conduct a chain of motion picture theaters, has been formed in Huntington, Ind., under the name of the Huntington Motion Picture Company. R. G. Mitchell is president. The company will open a theater in Huntington.

The Interstate Commerce Commission has decided it will accept moving pictures as testimony in cases presented to it. Accordingly, at freight depots and docks in Chicago pictures will be taken on April 4, under the auspices of the Commission, to be considered by it in a case now pending.

KINEMACOLOR REVIEWS

Gollivog's Motor Accident.—The children will be entranced with this delightful trick picture, and the grown-ups will marvel at the effects and wonder how they are obtained. Gollivog is a manikin, who appears driving an old shoe, which is rigged as an automobile. After he has driven around a few times the magic shoe brushes appear and give his "car" a coat of black, then brown, and then red. Gollivog then climbs out and examines his motor, while underneath another "machine" runs over his leg and cuts it off. A doctor arrives and gives him a wooden leg; he is taken home and has a number of laughable adventures. Altogether a remarkably clever picture.

A Shattered Ideal.—One of the best comedies Kinemacolor has yet shown in which the humor is brought out by the story itself, and the usual earmarks of stage comedy business are left out. Jean Fabre, an artist, paints a picture, using three beautiful models, Bradley, who is already engaged to Ethel, falls in love with the picture and tries to meet the model. He writes the artist, who is himself in love with Ethel, begging to meet the model. Jean confesses that three models have been used, and making them up in grotesque costumes

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EXCHANGE—6 A1 reels film, including 3 specials, for machine head. Address L. Wall, Star Theatre, East Brady, Pa.

FIRST-CLASS old established moving picture house to let; 10,000 population; at a reasonable rental. Goldbergs Bros., Glen Cove, N. Y.

introduces them to Bradley, who is shocked and rushes from the studio. Of course, Jean marries Ethel, and all ends happily. P. J. B.

REVIEWS OF LICENSED FILMS



The Ex-Convict (Relig. March 30).—In incidents in this photoplay would not bear close analysis on the score of probability. An ex-convict might, as in this instance, achieve a position of prominence in the business world, and he might be open to blackmail by a rogue who knew him in jail. But, granting a man of the character attributed to Wilbur Stone, he would not weakly submit to blackmail and take advantage of the sudden death of his brother to escape from the life he had built up at such pains. For the rest the film has too many forced situations, dramatic enough in themselves, but hardly legitimate as outcomes of the story. The blackmail is accused of murdering Stone's brother, who died of heart trouble, and is about to be sentenced when the ex-convict, who has read of the case in a newspaper, comes to his rescue. In this scene customary court procedures are entirely disregarded. But in spite of improbabilities in the plot, the picture has dramatic qualities that "get over." Charles Gray gives a dignified performance as Stone. Jack Nelson makes a telling character sketch of the blackmailer, and the remainder of the cast is competent.

The Power of the Camera (Mikrosch. March 17).—The film is so excessively light and bluish that one feels that it ought to be treated as travesty and not as a farce. Some consistency must be evident in a situation doing service for a farce which is not the case here. Two prisoners escape from the jail. One is successful in shedding his striped clothing, but the other fails. In their search a coffee grinder is found, and they plan to mislead the local police by posing as moving picture players. One works the coffee grinder, while the other poses, and in these scenes some rather humorous business is brought in. They are finally apprehended and taken back to the place where they belonged. Some of the photography is not up to the mark.

The Heart Breakers (Lubin, March 15).—This pleasant little widow decides that her brother, a bronchy old bachelor, has remained single long enough and sets out to find him a wife. In answer to an advertisement she calls upon a matrimonial agent and presents her case. The professor promises to assist her, but the brother refuses to consider any of the applicants sent to his house. During her visits to the professor the widow falls in love with him, and determines that she, too, would like to marry again. When told of the desire and the victim, the professor is thunderstruck, but he declines. He has no such lady like a woman scorned, so they say, and our widow fires up to the idea. She opens a free matrimonial bureau in the same building, and on the same floor as that of the professor. Professor's business experiences an awful slump with such competition at hand. He seeks, however, who the widow will consider the offer only on one condition. This condition of love the professor accepts, and tastes some of the joy heretofore denied by his clients. The farce is one of the series featuring Peter Lane and Mrs. George W. Walters. Aside from the fact that the photography in places is rather poor, the picture is worthy of being classed among the best comedies of the week. The plot is unique, and Mr. Lane and Mrs. Walters never cease to impress us with their delightful gaiety.

The Dog House Builders (Vitaphone, March 15).—Wally Van and Frankie Mack as the Fat Boy and the Skinny Partner are immeasurably funny in this fresh half-reel comedy. Mr. Mack is at his best. One of the partners is lazy and fat, while the other is thoroughly ambitious, and is quite willing to accept the first job which comes to their carpenter shop in their uncle's cellar. It is an order for a dog house, and the young fellows have no thought except to please the customer. When finished, the house proves too large for the dog, a situation that has been made more humorous, and they are forced to tear down their work and carry the thing out in pieces. When it is delivered, the kind lady, played by Flora Finch, informs them that the dog is too large and exhibits a little animal about the size of a rabbit. They return to build a new one. When this is completed they carry it to the lady's house, only to find that the people have been exchanged for an enormous mastiff, which immediately causes an ardent dislike of the young carpenters. Their attempt to take and retain measurements of the dog is another bit of clever business which makes a capital climax. Some might argue that the incident is not carried far enough, but it must be remembered that the whole affair is only nonsense, and a good laugh-producing situation is a good one to darken the screen.

The Girl and the Horsehoe (Cines, March 15).—While there is usually a spirit of delicate refinement about these foreign comedies, a fact which might excuse the lack of "punch" found in many of them, this picture overcomes this limit in substance. Out of a similar idea and situation some of our native producers have created rollicking, forceful comedies far superior to the one under consideration. The action is lame, with only a feeble climax. Subtlety could be improved to advantage in this as well as others that have preceded it by the Cines Company.

The Gauntlets of Washington (Relig. March 15).—What is really the situation in this photoplay, the matching of the gauntlets and the routine of the old friends, the squire and the varabond, is, in our opinion, neglected. The story, relating the two men's experience in saving the life of Washington, which the varabond tells in interesting detail, but it is, after all, only a part of the exposition. The incident of receiving the glove carried, perhaps, sufficient weight to unite the hearts and clinch the friendship of two patriotic countrymen, but we are shown nothing of their separation and subsequent movements. Bring the two characters, and especially that of the squire, more into the eye of the spectator in the opening scenes, contrast their position more sharply. Write some importance upon the meeting, and the situation would abound in the deeper spirit of pathos and reflect more of the human touch. The squires of Washington's gauntlets meant much to these men, but the feeling of each other after years had passed must be more, and the plot and acting should show it. The action, in a great part, is sincere, and at times vigorous. The photoplay is not always what it should be. An old man plays his drum outside the inn and beats for peace. Visiting the inn, the squire is annoyed by the noise and orders it stopped. One drummer enters the inn, and producing a gauntlet, commences to relate the story of how he came by it—a story which is unrelated to the spectacle. In his young days, Washington had been a visitor at his home, and was about to be captured by the Britishers, when he, with the assistance of another young man, frightened them from the place by a clever ruse. For this Washington presented them with

his gloves. The squire turns out to be the other comrade, and produces his glove after the old man finishes with his tale.

Broncho Billy and the Sien Sisters (Essanay, March 15).—There will always be those among them the reviewer who will find interest when the name of G. M. Anderson is flashed beneath the subtitle of a new Essanay picture. Of late, however, it has been Mr. Anderson and little else. In this picture, two sisters are bidding for the love of Broncho. Out of a spirit of revenge, the unsuccessful sister places Broncho in a compromising position in the eyes of her sister, to cause her to break her engagement. She succeeds, not only doing this, but also in arousing jealousy in a man that loves her, which later takes the form of murder. When Broncho lies dying, the sister who caused the trouble goes to the other girl and confesses, telling her that Broncho wishes to see her. This scene of confession is forced and unnatural. The sister has gone to the girl with the intention of calling her to the dying man's side. Too much time is wasted in getting to the scene in protestant. Confessions and denunciations should wait: we look for the girl to rush to the side of the man on receiving the news, and are not prepared for the delay. Why is it necessary to make a tragedy of the scene in our opinion, the circumstances do not justify it.

Kathleen Mavourneen (Edison, March 17).—To adopt a story such as this to a one-reel photoplay is not the easiest task in the world. One would imagine that it has been done and done with creditable success is apparent in witnessing this picture, which, while not particularly smooth in action and continuity, imparts the spirit of old Ireland as we know it through the looks and plays, affords as some splendid acting, and withal makes a most appropriate piece to release on St. Patrick's day. However, one must be familiar with the play to appreciate the picture to its fullest extent. For the story has, necessarily, been so condensed that the situations are not brought out with any great degree of clearness. Such a story really demands two reels at least to state the best results. Mary Fuller enacts the role of Kathleen with considerable charm, though at times she seems to be a little too theatrical. Marc McDermott plays the role of the squire in an impressive manner, fully justifying the art which has been attributed to him. Augustus Phillips plays the role of Kathleen's father with vivacity, and William as the father of the girl, and Harry Grip as Black Rod make up the capable supporting cast. Charles J. Brabin is the director of the piece, and to him a good part of the success must be attributed. Following the cut-in of the subtitle in the last scene, the photography is extremely bad, and also in the scene showing the planned accident is more or less hazy. Kathleen, loved by O'Connor, is attracted by the attentions of the squire who is attracted to her by her beauty. She receives a proposal from him and thinks seriously of rejecting the faithful O'Connor and accepting it when a dream, wherein she sees the fatal results of her choice, awakes her to a realization of her true position and of the direction in which her heart leads. The costume is gorgeously suitable, and the setting while limited, are in tune with the rest of the production. Perhaps the last scene appeals to the spectator, with its delicate humor and the delightful acting of Miss Fuller and Mr. Phillips more than any other in the film; and this is as it should be. Happy climaxes are always desirable.

The \$50,000 Casket (Kalem, March 17).—In constructing a melodrama too many authors are inclined to overlook reason and uniformity in the movements of their characters in the effort to produce a situation which at the moment, will grip. In this picture, a melodrama of a well seasoned order, the author seems to be guilty of just this one thing; there is a situation capable of being strong if consistently kept up to "this is where the girl played by Alice Joyce, suspected of being in league with the detectives is kidnapped by the thieves and rescued by her lover. This young man has been dismissed from the employ of his father because of his love for her. Pleasant enough, perhaps, but no indication of why the father objected. The girl is reasonably worked into the big situation, but the boy is not. After being dismissed by the father and his decision to find the valuable picture, a witness is stolen from his employer, the next we see of him is in the back of a saloon listening to the talk of the rans of crooks who made the haul. There is nothing as to what led him there, or what led him to come to the picture. The father, who is an old boxer, and takes up his position in front of the house containing the thieves. And then the thieves, believing him to be what he pretends to be, "send" the picture over to him to deliver. "Send," knowing the while they are being watched. If they were half as observant as the spectator they could have detected the make-up of the young fellow. And again, the girl should have come in the picture without any further delay. The knowing that no one was waiting for her outside would have been the more assured of successfully carrying out their plans. Just what was the idea of putting a chemical solution on the picture is not clear.

Dolores's Decision (Lubin, March 15).—Roy and his parents depart to the seashore for a vacation, the father having been ordered to take a rest from business. Now, the father being very rich, objects to his son's attention to the unknown motorboat girl, placing said son in rather a delicate position. One afternoon the father is suddenly called back to the city. He makes an effort to get this girl to carry him to the mainland, his home number situated on an island, but fate decrees that a mother shall be at the boat when the father arrives, inducing the girl to bring her a doctor for her sick child. The girl, for a moment, hesitates between pleasing the old man or performing the act of charity. Charity wins out, and the father is compelled to manage with a rowboat. However, he later sees the justice of the girl's decision and withdraws his objections to his son marrying her. Orm Hawley plays the girl, Edwin Carver the father, and Irving White the father. The action of the piece is a trifle slow in setting under way. The attitude of the father throughout seems to be somewhat inconsistent. It can be claimed only as a fair photoplay.

Country Relations (Cines, March 15).—If there is a situation or point in this half-reel comedy which could come under the heading of comedy, the reviewer failed to discover it. The young couple from the country, at their arrival in the city, are told by their relations that they are not dressed properly, that they must buy an entirely new outfit. Whether they follow out this advice or not, we do not know, but after moving about aimlessly for a time among society people, they decide to return to the country. There the story ends. G.

ESSANAY
FIVE-A-WEEK

"A Chain is Only as Strong as Its Weakest Link"
Can You Find Time to Link Prosperity With Your Business?
ESSANAY PHOTOPLAYS

Released Tuesday, April 2
"THE WARDROBE LADY"
An interesting comedy-drama of merit.

Released Wednesday, April 3
"THE SHERIFF'S WIFE"
An exciting drama of the early days in the Far West.

Released Thursday, April 4
"FOUND OUT"
A screamingly funny comedy of errors, with Augustus Carney, the "Gibraltar of Fun."

Released Friday, April 5
"THE LITTLE MOTHER"
A meritorious dramatic feature.

Released Saturday, April 6
"BRONCHO BILLY'S REASON"
A thrilling Western drama, with G. M. Anderson.

SPECIAL!

Released Monday, March 31

SPECIAL!

"THE SPY'S DEFEAT"
(In TWO REELS)

The greatest spectacular historical photoplay ever produced. A Romance of the Franco-German War. A revelation in the art of photography and above all a Masterpiece.

EXHIBITORS!! A word to the wise is sufficient. Book this magnificently beautiful production.

Beautifully colored one, three and six sheet posters of this production can be secured from your Exchange or from Morgan Lithograph Company, Cleveland, Ohio.

COMING SOON!

COMING SOON!

"ALKALI" IKE'S HOMECOMING

With Augustus Carney, the "Gibraltar of Fun."

Book This—The Greatest "Alkali" Film Picture Ever Produced

ESSANAY FILM MANUFACTURING COMPANY

531 First National Bank Building, Chicago, Ill.

Factory and Studio, 1235 Argo Street, Chicago, Ill.
Branch Office in LONDON, PARIS, BERLIN, BARCELONA**LUBIN FILMS**

FIVE GOOD RELEASES A WEEK

"THE TOLL OF FEAR"

A Remarkable Two-Reel Novelty Wednesday, April 9th

We have no doubt that every person who sees this film will agree with us that it is a masterpiece! This picture portrays in a telling manner an idea as old as civilization—that Fear overcomes and causes dependency and trouble just as certainly as courage strengthens and uplifts man. One of the most beautiful lessons taught by Christian Science, and it is as old as Christianity, is to "Cast out Fear." It is educational and full of good lessons.

"THE POWER OF THE CROSS"

Friday, April 10th

A Strong Two-Reel Feature.

A Splendid Variety of Single and Split Reels**"A FALSE FRIEND"** 1000 feet

Thursday, April 3d

The gratitude of a squaw overcomes the treachery of a villain.

"THE BURDEN BEARER" 1000 feet

Friday, April 4th

As usual—one real member of the family bears the brunt of all trouble.

"HIS WIDOW" 400 feet comedy

Saturday, April 5th

Comes complication arises from playing a phony widow.

"COLLECTING THE BILL" 600 feet comedy Saturday, April 5th

A pretty strong character is always a good bill collector.

"THE EVIL ONE" 1000 feet

Monday, April 7th

"Little Wild Cat" accused of witchcraft.

"FOR HIS CHILD'S SAKE" 1000 feet

Tuesday, April 8th

Love for a child forgives a wayward mother

LUBIN 5 Color Posters—One, Three and Six Sheets
From your Exchange or A. E. C. Co., Cleveland, O.

LUBIN MANUFACTURING CO.

PHILADELPHIA, U.S.A.